

THE BRICKBUILDER.

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No. 6

CONTENTS—PLATES

FROM WORK OF A. W. LONGFELLOW, GUY LOWELL, WILLIAM L. PRICE, JAMES PURDON, EDGAR V. SEELER, HENRY VAUGHAN.

CONTENTS—LETTER PRESS

	PAGE
CLOISTER, CONVENT OF CHRIST, THOMAR, PORTUGAL.....	Frontispiece
EDITORIALS	111
ECCLESIASTICAL ARCHITECTURE. PAPER IV	<i>Ralph Adams Cram</i> 112
BOSTON BRICKWORK. V	119
THE NEW POST OFFICE AT STOCKHOLM, SWEDEN	<i>O. Z. Cervin</i> 124
EDITORIAL COMMENT AND SELECTED MISCELLANY	127



CLOISTER, CONVENT OF CHRIST, THOMAR, PORTUGAL. ✓

THE BRICKBUILDER

VOL. 14 No. 6 DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY JUNE 1905

THE BRICKBUILDER.

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	PAGE		PAGE
Agencies.—Clay Products	II	Cements	IV
Architectural Faience	II	Clay Chemicals	IV
" Terra-Cotta	II and III	Fire-proofing	IV
Brick	III	Machinery	IV
" Enameled	III and IV	Roofing Tile	IV

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MUNICIPAL IMPROVEMENTS AND COMPETITIONS.

IN all the great municipal improvements which have been projected throughout the country, architects and architecture necessarily play a great part, and the developing effect upon the profession of the inception and carrying out of these great schemes is becoming every day more apparent. We have not yet by any means reached the point in our municipal architecture which was passed long ago by such cities as Vienna, Buda-Pesth and Paris. It is evident, however, that we are on the eve of a tremendous architectural development, a development in which there will be room for every architect of marked ability. One of the few uncertain problems in connection with this development is how to call out most surely the best architectural talent. The plan which has been followed in Paris and to a very considerable extent on the Continent of Europe is to throw nearly everything open to public competition. This is a method of selection which naturally finds favor with those who are young in the profession. At the same time it is not viewed with full approval by architects of established reputation who are familiar with the various direct and indirect channels through which the architect is able to make his influence

felt. The other method of selection has been followed perhaps quite as much in this country as the competitive one, namely, the deliberate choice of an architect based upon his reputation and the work he has done. We should be sorry to have either method entirely prevail. The results so far have not been altogether such as would indicate that competitions invariably or even in the majority of cases imply wise selection. Of the notably great public improvements a surprisingly small percentage have been planned or designed as a result of competition. The same is true of a great preponderance of the government buildings aside from those erected by the United States. Reputation, proven ability, the record of a long and honorable practice, surely should count for something as against the fortuitous results of a competition in which the authors are unknown and in which the youngest beginner may have just as much chance of hitting the mark as the most available talent in this country; and yet to deny the great educational value of competitions is to be indifferent to a very marked feature of our national growth. The profession constantly needs new blood. Although architecture is essentially a retrospective art and is governed largely by precedent, we yet need the influence of what we might almost term the untrained ideas in order that the conservatism shall not be hide-bound, that the retrospection shall not produce a blindness to the needs of to-day. The keen, sharp competition of wits, the emulation of youthful enthusiasm are what will keep our profession in the line of growth, and both the young and the older members need just such stimulus if they are to accomplish the best results. The large public improvements which are surely coming will undoubtedly continue to be awarded very generally to those who have won distinction and reputation in the legitimate work of the profession, but at the same time the competitions will draw into the ranks the younger and the untried men who will bring to the problems all the indomitable buoyancy of youth and keep us from becoming in any sense moss-grown. We do not believe it will ever be a healthy condition for the profession to feel that it can obtain its opportunities only through competition. No more do we feel that it would be for any one's interest that experience and reputation should count for nothing. And if we can rightly appreciate the present conditions in this country, the balance is pretty evenly held between enlarged opportunities for the young men and distinct recognition of achieved success, so that, as nowhere else in this world, the conditions are fair and stimulating to both.

Ecclesiastical Architecture.

PAPER IV.

BY RALPH ADAMS CRAM.

ENGLAND.

EVERY day and increasingly it is being borne in upon us that we are even now in the midst of a great spiritual awakening, the fruition of which no man may foretell; that when the nineteenth century closed something more came to an end than an arbitrary epoch of time; that the new century is destined to be utterly and fundamentally different to the last, an era of spiritual expansion as that was an era of material achievement. Even the absurd and ephemeral follies of the time, the wild seeking for, and acceptance of, exaggerated types of personal leadership so long as they are at the same time

For almost half a century, however, the religious revival was confined almost wholly within the limits of the Established Church in England and the Episcopal Church in the United States. It worked slowly and quietly, never taking on the aspect of a great popular movement, for it was coeval with the highest popularity of the ultra-scientific-agnostic phase of fashion. The earlier revival of the Wesleys, which was indeed a popular movement, had apparently reached the limit of its possibilities, and for fifty years little was done beyond the slow, internal reformation of the Anglican branch of the Catholic Church, — the English "counter-reformation" it might well be called, since it was aimed so largely towards undoing the evil half of the notable achievements of the "Reformation." In no respect a widespread uprising of the race, it was a movement the vast potency of which we are beginning now to under-



THE TREATMENT ENGLAND HAS ACCORDED HER GREATEST MONUMENTS.

obscure, dogmatic and emotional, testify to the indestructible hunger in the human soul for religion. This hunger is now, after several centuries of doubt, denial and vain agnosticism, bursting all bonds and clamoring for the long denied spiritual food, seizing greedily upon the noxious as upon the wholesome, so only that it is food, and of the kind, apparently, so long discredited and refused by a world unbalanced by the destruction of the sane principles of law, order and obedience.

Another evidence of this remarkable movement lies in the altogether extraordinary recrudescence of interest in ecclesiastical architecture as exemplified, for instance, in the notable series of papers now being published in this magazine. Seventy-five years ago this movement began in England, accompanying the great spiritual awakening that was signaled by the Oxford Movement.

stand as, the old superstitions of the last century sloughed off, we find a strengthened and revived Church ready to lead in the truly popular awakening that is now in progress.

The architectural revival incited by the immortal Pugin was instantly and astoundingly victorious in England. Ten years sufficed to see the last shards of the classical fashion relegated to the dust heap, and for almost seventy-five years England has been steadily at work laboring in very varied ways to make Gothic or Christian architecture a living thing again. At one time it seemed as if America were to follow suit, but though Upjohn and Renwick did their best — and it was quite as good as the then contemporary work in England — the products of their disciples were pretty bad, the seed fell on stony ground, the progress lapsed, and when Richard-

son injected his new and powerful vitality into the ferment the cause was lost, and after his death chaos, utter and complete, supervened.

So thorough had been the failure of the Church to demand and to develop a consistent style, so utterly had she failed to impress on the people her claims to consideration and the opportunities afforded by her necessities, she was practically disregarded by the great schools of architecture growing up all over the country; no thought was given to her needs, or even to the fact that religion was to be reckoned with either historically or practically; the entire mediæval period was ignored as of no architectural account; the style then evolved, the one and only consistent and complete mode of building developed by Christianity, was rejected as barbarous

tian architecture from any recognition. In spite of its efforts, Gothic — if we must call it by so meaningless a name — has come again to the front, and its appearance alone is enough to win the victory. So long as it was laughed or scorned into the dark, all was well, but publicity settles the question. The first school that establishes a chair of "Christian Architecture" is the one that will leap to the front beyond all rivals and will become the great agency in developing a logical and living architectural style for America.

Precisely this, though the concrete school was lacking, is what happened in England, and in this paper I desire to note most briefly the course of events in that country which is so absolutely ours that Englishmen and Americans are simply like two brothers, sojourning in



WHEN ARCHITECTURE WAS AN INSTINCT, NOT AN ARTIFICE.

and dead, and the only style held up for admiration was one which did violence to every Christian principle and impulse. Even now, apart from a slight historical patronage and a certain whimsical playing with Gothic forms in the development of empirical architectural problems, — as one might amuse one's self in the effort to recreate on paper an Egyptian, or Hindoo, or Buddhist temple, — the Christian style of architecture is practically ignored, and if a man would learn to serve the Church in stone he must learn elsewhere than in a school of architecture.

But the conditions that made this sort of thing possible no longer exist: the world is getting away from the schools, men have learned something of the wonder and the perfection and the persistent vitality of the style the Church developed, and now demands again, and it is impossible for neo-paganism longer to exclude good Chris-

different lands but tied together by all the heritage of family, the indestructible chain of an infinite sequence of common ancestors. We sometimes fail to realize adequately that American history goes back without a break to the Revolution, Plymouth Rock, the Elizabethan age, the Reign of Terror under Henry VIII, the Wars of the Roses, Magna Charta, the Conquest, the Heptarchy, St. Augustine and Julius Caesar. We are not the Topsy of nations, but the heirs of English history.

English civilization was from the time of St. Augustine, St. Patrick and St. Columba, the child of the Christian Church, and in a most extraordinary degree was it the result of the activity of the monastic orders. The Benedictines of the south, the monks of Iona, St. Cuthbert and later the Cistercians of the north were the chief agents in civilizing the barbarous races, knitting them together, pre-



CHRISTIAN ARCHITECTURE AS IT ONCE
WAS IN ENGLAND.

paring them to support such defenders of human rights and absolute justice as the great prelates St. Anselm, Stephen Langton, Theobald of Canterbury and St. Thomas à Becket. Therefore from the earliest times the architecture of England was monastic in its inception as distinguished from the essentially episcopal architecture of the Continent. Until the Black Death, and after in a lesser degree, the monastic orders in England were the civilizing, educating and charitable powers in the land. There were many orders, severally independent, and in most instances independent amongst themselves; that is, each house was a sovereign power in itself. Racially, geologically and climatically the many subdivisions of England were widely different. Therefore English architecture became infinitely varied in its detail, and through the virtual independence of the hundreds of abbots almost completely personal. As the monks gradually took to themselves *per force* vast numbers of the duties we now postulate of the civil state, they became responsible for thousands of buildings of most varied types, not abbeys, priories and cells alone, but parish churches, chapels, chantries, hospitals, asylums, almshouses, schools, colleges, castles, manors, farmsteads and barns. The styles developed by mitered abbots and their subordinate priors, through the great guilds of masons and craftsmen, thus percolated down through every class of society, and the result was perfect unity of impulse expressed through infinite variety of personal genius and inspiration. Life in England from the Conquest to the Suppression was crescent and as well turbulent in its strenuous onrushing from one vantage point to the next. From all over the Continent impulses of every kind rained down on the little island: now the Benedictines were the leaders, now the Cistercians, now the friars; again, the throne was supreme, then the barons, then the knighthood and gentry. There never was time to work out any style or even any new motive to absolute finality; Glastonbury gave place to

Rievaulx and Whitby, these to York Abbey, this to Gisburgh; Gisburgh yielded to William of Wykeham and his amazing new style, and before this had expressed itself in any complete and consistent abbey or cathedral, Henry, the scourge of England, hurled the whole fabric of splendid civilization crashing to the ground, and brought in the awful anarchy of the reigns of Edward VI and Mary I.

From this two things follow that must always be considered in studying English Gothic: first, the incomplete nature of each epoch of the style; second, the lamentable fact that through the destruction of the monasteries by Henry's cutthroats, Cromwell, Layton, London and the rest of the "visitors," and his new made and most evil "nobles," to whom the fabulous spoil was granted, most of the very noblest examples of Gothic in England have utterly perished from the earth.

Bearing this first fact in mind we can understand why there never was any one final and finished "Gothic style" in England, *i. e.*, any point of time at which it might be said, "this marks the culmination of an epoch," but rather a swift sequence of brilliant and bewildering episodes wherein were commingled masterpieces and failures, perfect Gothic and sadly imperfect. In this respect France and England stand at opposite poles, and to my mind the Gothic of England was greater and



AN EXAMPLE OF VICTORIAN GOTHIC.

more Gothic, even if far less final in its logical perfection. Gothic as a style maintained, or rather rediscovered, all the subtleties of proportion and composition inherent in Hellenic architecture. It added to these a pure logic of construction and design Rome never grasped, and as well the passion for beauty in an infinity of varied forms hitherto undreamed of by any peoples of

any race or clime; finally, as the culmination of all, it exalted to the summit of its wonderful fabric, *personality*, demanding of every man the supreme best he individually could give, and opening to him every conceivable source of inspiration that might operate to this end. France stopped short at logic of design and construction, and her Gothic is a wonder of consummate consistency; England grasped at personality as the perfect ideal, and achieved it, becoming so the truest exponent of the great mediæval period in building, but failing always to bring any one phase of her art to finality, and so falling under the ban of those the logic of whose minds runs with the logic of the great builders of the Ile de France.

Bearing the second fact in mind, we can see why Eng-

that followed, brought art to an end in England. When that monumental statesman, Elizabeth Boleyn, finally succeeded in bringing something of order out of chaos and giving civilization another chance, there was no longer either a powerful Church, a popular religious instinct or an actual material demand that might act as an incentive toward a rebirth of religious art. The great fire of London under the Stuarts offered a purely fictitious impulse, and it was met by a purely fictitious style devoid of the slightest Christian spirit, and, as well, profoundly artificial through its absolute ignoring of the essential connection between construction and design. It was a mode of enclosing a certain space from the weather and giving the shell a specious grandiosity, but it was not a legitimate architectural style. From



WHAT ENGLAND WAS BUILDING WHEN THE GOTHIC IMPULSE WAS CRUSHED OUT.

lish architecture is at so terrible a disadvantage when it comes to the test of archæology; the most noble buildings are gone, utterly, irremediably. The reign of terror under "Henry the Demon" wiped out the most perfect of the Gothic monuments of England, and by some strange fatality these structures, which reached the level of Paris, Amiens and Rheims, were the very ones to go, while the failures like Salisbury only too often remained. We know this from the fragments of Glastonbury, Rievaulx, Whitby, York and Gisburgh still remaining. What must have been in the case of Beaulieu, St. Edmundsbury, Evesham and Osney, not one stone of which remains upon another, is only matter for sorrowful speculation.

The Suppression, and the half century of anarchy coupled with the swift down-rushing towards barbarism

then on was merely a sorry tale of the progressive degradation of habits in themselves none too exalted, and so matters stood when the elder Pugin became the discoverer of the interesting fact that England had once had a national Christian architecture. The news spread like wildfire. It was synchronous with Scott's revelation of the old-time glory of British character and British history, and the still greater revelation of Pusey, Newman and the Tractarians that England once had had a national, Catholic and virile Church, the dry bones of which still remained, and might perchance be raised up into a new life, a fact somewhat forgotten since the murder, two centuries before, of Archbishop Laud.

Reform was in the air, memory was at work again, imagination roused itself from its long sleep, and art and poetry came out into a new day. But architecture alone

concerns us here, so it is enough to note the fact that the "Gothic revival" in England was not a sport of jaded fashion, but an intrinsic part of a great movement that is even now working steadily towards a destiny, the nature of which we can only conjecture.

The history of the architectural "counter-reformation" was about what we should expect. The younger Pugin, the first Gilbert Scott, Street, Pearson, saw at first only archaeological possibilities; the thirteenth century was the idol of the hour, and duplication of detail, copying with scrupulous exactness the ritual of its worship. From this grew up on the one hand the Markheim of "Victorian Gothic," on the other the absurdities of "carpenter's Gothic." Neither was really Gothic at all; but while the latter was the indelible mark of a social barbarism and debasement that would have disgraced the Maories of New Zealand and the savages of Patagonia, the former was not only vastly in advance of anything that had preceded it for two hundred years, it was really good in itself; not very good to be sure, but earnest, enthusiastic and possessed of no small degree of fine proportion and noble and original composition. Of course its ornament, particularly its carving, was quite impossible, but only a social revolution that will bring back the guilds, the methods and the faith of the middle ages will give us back our heritage of architectural sculpture. Until that day it is better to deal with chiseled moldings, or even the contemporary jungle of acanthus.

When Mr. Bodley entered the fight he brought in a new element: not only did he seek his inspiration largely from the fourteenth century, he as well began to indicate the great, underlying laws of the Christian style that run changelessly through all Gothic building from the thirteenth century until the end. Others had worked in the style, he thought in it, and so did those that came after him; as a result his work had the spirit and the life as well as the moldings and the centering of arches. By this time, also, a certain section of the people had begun to *think* Gothic; Scott and Wordsworth and Coleridge, Pusey, Newman and Manning, Ruskin, Turner and Tennyson, were making themselves felt. They had brought into existence, or the *Zeit-geist* had done it for them, such absolute yet varied types of the true artistic Goth as William Morris, Dante Rossetti and Henry Irving. "Strawberry Hill Gothic" would no longer do, for the consciousness had grown up that the new school

of architecture was supremely foolish if it did not express an identical impulse in human life, and this impulse proved as soon as it arrived that shams and lies and affectations and stage scenery were the final negation of the spirit of life that had made mediæval architecture possible, and that had come again into the world, not as a *revenant*, but as a resurrection.

Gradually the consciousness grew up that good architecture and sound civilization did not die of inanition during the reign of Henry VIII, but that they were done to death in most untimely fashion and in the strength of

their mature manhood, and so men said, "Go to, we will return to the year 1537, take up the story where it was then brought to a violent end and go on thence, ignoring for all practical purposes the long interregnum between then and now." The leader in this new crusade for the "redemption of the holy places" of architecture was John Sedding, and, short as was his life, he turned the whole stream of tendency into new channels. Perpendicular Gothic became the enormous quarry from which inspiration was to be had for the digging, and "development" the slogan of the war. The results were brilliant and amazing: a score of able men allied themselves with the cause, and for ten years the output of vital, spontaneous, exhilarating, exquisite work was almost incredible. I shall not attempt to give a list of the names of those associated with this splendid outburst



THE SEVENTEENTH CENTURY SUBSTITUTE FOR ARCHITECTURE, AT ITS BEST.

of genius, for they are legion.

"Last stage of all" came the inevitable — though I believe temporary — breakdown. Sedding died and many of his disciples got out of hand. "Development" was too fast and too facile, it began to see nothing but ingenuity before it, the great principles of Gothic were forgotten in the rush, and there came a carnival of riotous invention. Bentley, in some ways perhaps the greatest of all the new Goths of England, was forced into an alien style for his hugest monument, and presently died, cut off like Sedding and Gilbert Scott II long before his time. Had he lived he might have stemmed the tide.

What remains? Is the cause lost? Has English architecture lived through in seventy-five years a life identical with that which consumed four centuries in its earlier development? Has the Gothic Restoration come to an end? On the contrary, it has only begun. One experiment after another has been tried, the re-creation of the thirteenth, the fourteenth and the fifteenth centuries: each has been only partially successful, and for two

reasons: first, because in each case there was too much dependence on archaeology and on the minutiae of art, not enough on sound and basic principles; second, because the architects were far in advance of society, and even in the case of the Church (though here in less measure than elsewhere) were trying to drag the world up to a level for which it was not prepared. The result was a state of things that was bad from an economic standpoint: the supply was creating the demand. There are signs now, clear and unmistakable, that all is reversed: the demand exists, and it must inevitably create the supply. Society, in England at least, will tolerate no return to classicism, whether Italian, French or English. It is now acquiring something to express which can only be accurately voiced by some new mode of its old national style. To fill this demand architects will return, not to one special period, but to all: from the thirteenth century they will learn the laws of proportion, relation, composition and restraint; from the fourteenth, breadth, largeness, grasp of mass, grouping of light and shade; from the fifteenth, freedom, fearlessness, exuberance of imagination adaptation to new and constantly changing requirements; from the three centuries taken together, seriousness of purpose, healthy joy in creation, the passion for pure beauty and a sane, manly, religious faith, confident and unashamed.

In Gilbert Scott III and his Liverpool Cathedral is perhaps an indication of this latest and most lasting phase of the new life in English architecture.

TWENTY-STORY TENEMENT HOUSE.

THE fertile imagination of the real estate promoter has, from time to time, attempted to expand the tenement house in the same degree that the office building has developed, by carrying it out in multiple stories toward the sky. Quite recently it was seriously announced that a twenty-story tenement house was to be built in Brooklyn with the backing of some wealthy New York philanthropist, and even many details were set forth, but we are glad to learn that the report was unfounded and there is no immediate likelihood that tenement-house dwellers will be called upon to expose themselves to the extreme hazards of such a construction.

The tenement house offers a problem which has not yet been solved in a satisfactory manner. The sordid financial interests have generally interfered to prevent

the development of a thoroughly successful treatment of the problem from a practical no less than from an æsthetic standpoint; but the solution will never be reached by attempting to crowd more people into the same space. Some years since the real estate editor of a well-known Boston paper, acting with a young architect, made a careful survey of the most congested district of the North End of Boston, attempting to work out some sort of a building which would accommodate on the same ground area, but in a thoroughly hygienic and sanitary manner, all of the inhabitants which are now crowded in

miserable tenements, on the same land. It was very speedily found to involve carrying the building so high that the scheme became quite impracticable, and was abandoned as hopeless.

Nearly every architect has at times dreamed of constructing a model tenement house, which would be dirt and vermin proof and almost indestructible in its finish, with plenty of light and air and perfect sanitary appliances of every sort. We doubt very much, however, if it would be possible to construct such a tenement house and make it pay even the three and a half or four per cent which capital requires. Certainly this could not be done at the present prices of labor and materials, but it is a problem which every generation will have to meet in the future, and it would seem a proper function of a large city to provide accommodation for the miserable poor, without any hope of ever

more than barely meeting expenses, or even with the probability of an annual outgo, charging up such expense to the necessary sanitary supervision of the city.

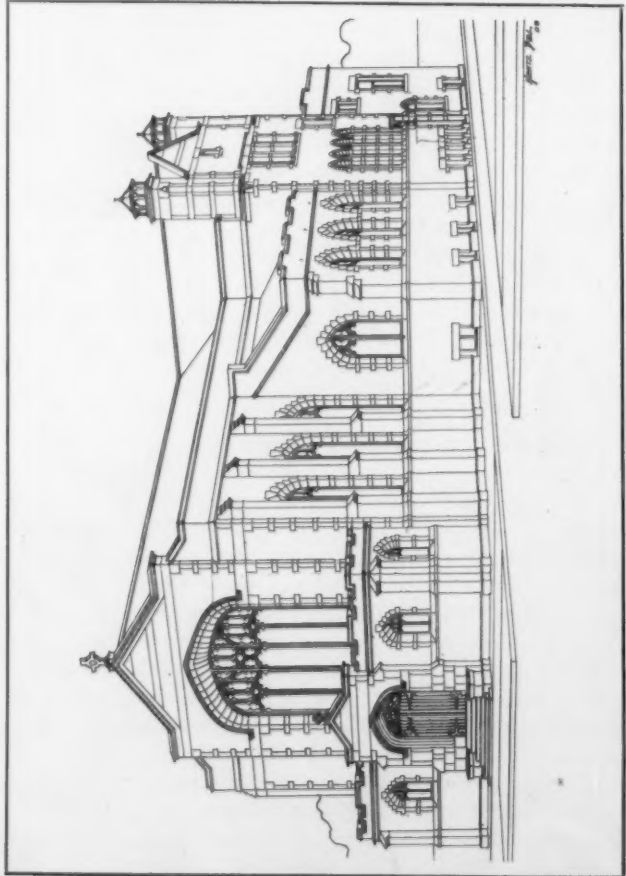


THE SEVENTEENTH CENTURY SUBSTITUTE FOR ARCHITECTURE, AT ITS WORST.

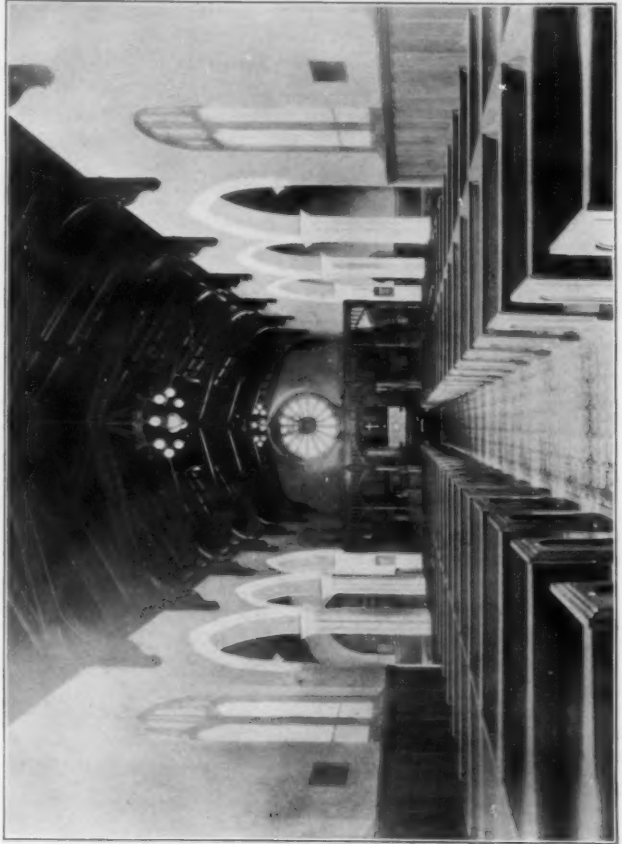
PRESIDENT ELIOT, in his recent Buffalo address, urged the necessity of the study of beauty as a factor in modern civilization; and however extended may have been the developments of painting and sculpture in this country, no art has witnessed such extraordinary growth as has fallen to architecture. All the more, therefore, does it behoove architects who are interested to assist the teachers to bring the instruction of architecture as close as possible to architecture itself, to make the theory and the practice consistent and in accord; and, on the other hand, the time has long since passed when architecture can be treated by college authorities as an academic study. It is too closely woven into the fabric of our essentially practical civilization to be studied apart from the definite and very exacting requirements of everyday life.



CHURCH OF THE HOLY SPIRIT (EPISCOPAL), LAKE FOREST, ILL. Frost & Granger, Architects.



ST. PAUL'S EPISCOPAL CHURCH, COLUMBUS, OHIO. Frank L. Packard, Architect.



Boston Brickwork. V.

BOSTON "FLATS."

FROM the fact that Boston, owing to the essential character of its inhabitants, has never become an apartment house town in the sense that New York has, it is not possible to show pictures of any very elaborate examples of this class of buildings. It is probably safe to say that while on the whole Boston apartment houses are as comfortable and as well planned in every way as those of similar classes in the metropolis, the various little modern inventions which make for convenience are more apt to be lacking, as well as the grandiose entrances and elaborate façades which are such important features of New York apartment houses. The nearness and convenience of attractive suburbs have resulted in scattering the population over a wide range of territory outside of the city proper, though a strong tendency to house suburbanites in moderate priced flats is now apparent, the architecture of which, however, will not be discussed in these articles.

Nevertheless Boston apartment houses have an architectural history of their own, not less interesting than that of Boston dwelling houses. Probably the Kensington (No. 72) may safely be taken as a fair example of what happened during the early stages of their development. The wild beasts are a later addition, and their presence on the steps and parapets cannot fairly be attributed to "Queen Anne." The period elapsing between the erection of the Kensington and that of the scholarly building built about 1889 by McKim, Mead & White, on the corner of Charles and Beacon streets, was not long in point of years, but the change in architectural expression might well have required half a century. The latter building is one of the few modern structures which remains an ever increasing solace and delight to the eye among the banalities of more recent days. (No. 73.)

The examples of apartment house façades which follow are selected much at random. It is not possible to show all, and some good ones are doubtless overlooked, but on the whole the selection is probably fairly typical. It will be noted that few are of many stories, and that brick as a wall material is still well to the front.

The Lucerne (No. 74) is a good example of the best of the medium sized houses. The façade, though not in the least original, is pleasing and attractive. The ironwork is not as good as the rest of the front.

The apartment house on Boylston Street by A. H. Bowditch is a good building, with its detail bold and free and well massed and a somewhat swaggering though highly interesting entrance, which hardly seems to belong to Boston. The brick above the lower stories is laid in a strongly marked bond which gives much texture to the wall surfaces. (Nos 75 and 76.)

Hampton Court, Brookline, W. I. Park, architect, is one of the most recent buildings on the Beacon Boulevard. The façades have a cheerful and invigorating air, but one is tempted to revert to the photograph of the Kensington, with which this article commenced, to try and learn what æsthetic progress, if any, had been made

since its erection. (No. 78.) The beautiful Richmond Court adjoining has already been illustrated in THE BRICKBUILDER.

Brandon Hall, Brookline, Mr. Eastman, architect, is a very good building, Georgian in feeling as well as striking in ensemble, and well above the ordinary run of apartment house work. (No. 79.)

The Beaconsfield, like the two foregoing examples on Beacon Street in Brookline, Fehmer & Page, architects, is a most attractive and scholarly building in stucco with trimmings of cream-colored terra-cotta. As far as architectural dignity is concerned the Beaconsfield is in a class by itself among Brookline apartment houses, although on account of its lowness it is not particularly imposing. (No. 78.)

The three-apartment house built for Judge Dewey by Kilham & Hopkins, on the corner of Beacon Street and Audubon Road (No. 80), is a good example of rational and well balanced English design adapted to modern conditions and well expressing its purpose. The lot is of singular shape and the difficulties appear to have been cleverly overcome.

No. 81 is an apartment house doorway on Beacon Street, Brookline, by Winslow & Wetherell, in limestone and light red pressed Roman brick. Nos. 82, 83 and 84 are of small apartment houses on Audubon Road, and No. 85 of the entrance to the apartment house at 375 Harvard Street, Brookline, by Kilham & Hopkins.

The Cabot, on Mt. Vernon Street, has an extremely pleasing façade in the usual limestone and red brick. The bay windows are well handled. (No. 86.)

No. 87 is of the courtyard entrances of the Technology Chambers by Kilham & Hopkins, a large building devoted to students' lodgings. The scheme is simple but well adapted to its purpose, and the building is very effective, especially from the courtyard side.

At the present time no very important apartment house work is being built and no critical discussion of architectural tendencies can be entered upon. The flats which are being constructed are nearly all in the line of small buildings, mostly of three stories, located in the outlying parts of the city. When not built of wood these structures are commonly built of ordinary red brick, and on account of their smallness and the rapidity with which they are erected very little architectural terra-cotta is used in their construction. The larger buildings have, however, in the past few years made quite ample use of architectural terra-cotta. Besides those illustrated in this article, the building known as the Westminster Chambers on Copley Square, being probably the most conspicuous example, and some of the earlier buildings, such as the Victoria on Dartmouth Street, were elaborately ornamented with terra-cotta in Moorish and other ornate styles.

Fancy bonds or special methods of laying front brick are not common, due probably to distrust of the value of the investment. On the whole, Boston apartment houses lack grandeur and impressiveness. The stories are low and the interiors simply laid out and fitted up. Undoubtedly a modification in the building laws would result in great extension of apartment house work, but the present regulations militate strongly against it.

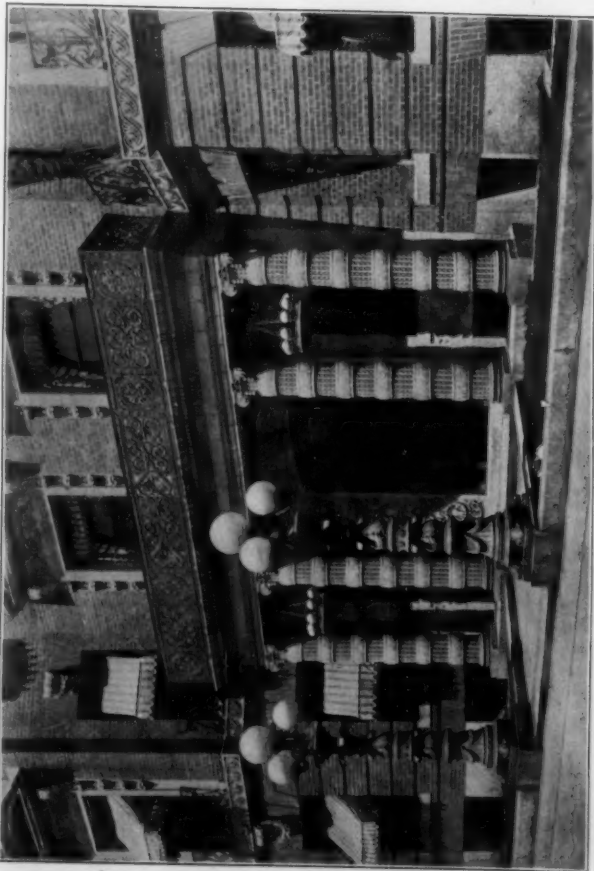


72. THE KENSINGTON, AN EARLY APARTMENT HOUSE.



74. THE LUCERNE.

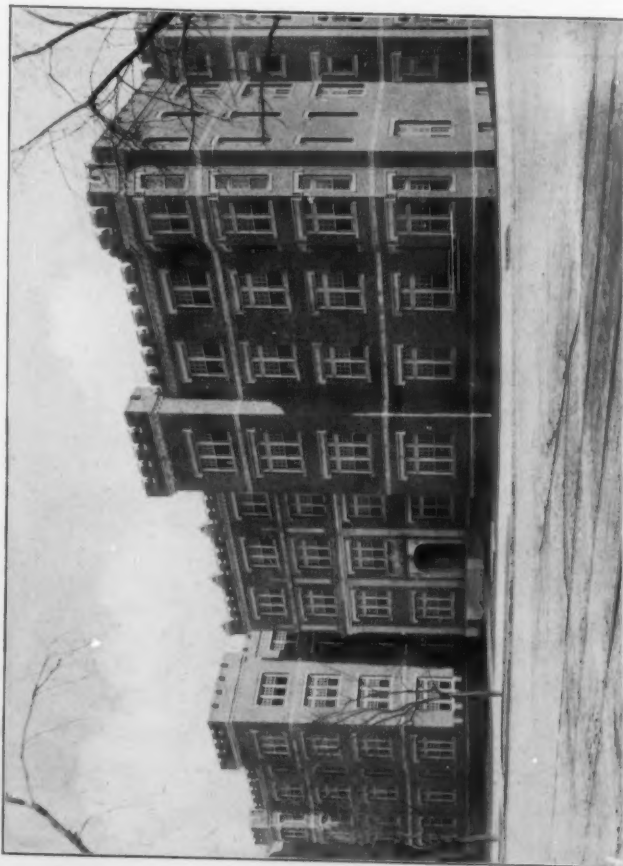
73. APARTMENT HOUSE, CHARLES AND BEACON STREETS.
McKim, Mead & White, Architects.75. APARTMENT HOUSE, BOYLSTON STREET.
A. H. Bowditch, Architect.



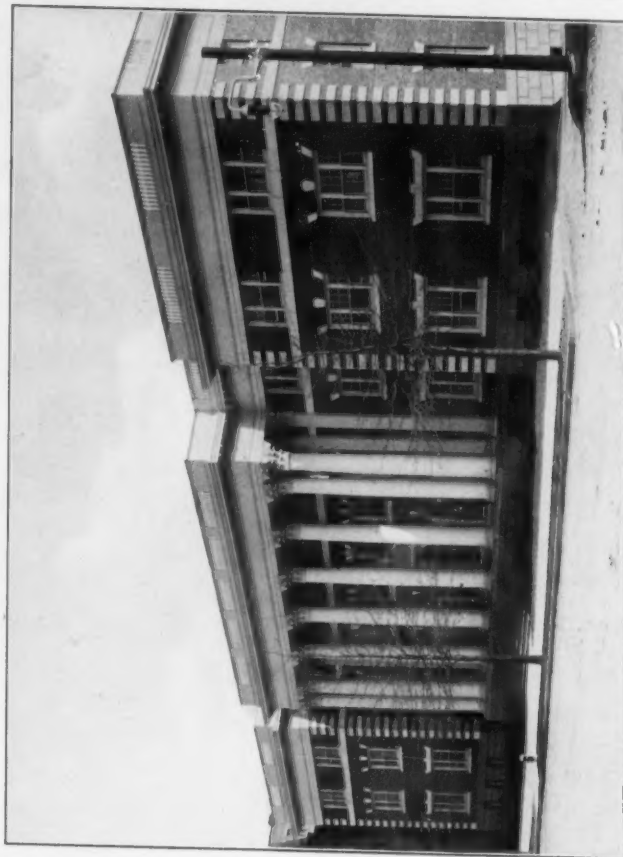
76. ENTRANCE, APARTMENT HOUSE, BOYLSTON STREET. A. H. Bowditch, Architect.



77. THE BEACONSFIELD, BROOKLINE. Fehmer & Page, Architects.



78. HAMPTON COURT, BROOKLINE. W. I. Park, Architect.



79. BRANDON HALL, BROOKLINE. Mr. Eastman, Architect.



80. THREE-APARTMENT HOUSE, BEACON STREET.
Kilham & Hopkins, Architects.



81. ENTRANCE, APARTMENT HOUSE, BROOKLINE.
Winslow & Bigelow, Architects.



82. SMALL APARTMENT, AUDUBON ROAD.



83. SMALL APARTMENT, AUDUBON ROAD.



84. ENTRANCE, APARTMENT HOUSE, AUDUBON ROAD.



86. THE CABOT, MOUNT VERNON STREET.



85. ENTRANCE, APARTMENT HOUSE, BROOKLINE.
Kilham & Hopkins, Architects.



87. ENTRANCE, TECHNOLOGY CHAMBERS.
Kilham & Hopkins, Architects.

The New Post Office at Stockholm, Sweden.

BY O. Z. CERVIN.

A LITTLE more than a year ago, in the fall of 1903, a notable structure was finished in the North,—the new post office of Stockholm, Sweden, a modern building for a modern purpose. It is of brownish yellow brick with reddish sandstone trimmings, harmonizing very happily. A public building of brick in Sweden is quite an exception, especially one as important as this is.

The architect, Ferdinand Boberg, is one of the group of brilliant architects and artists of Sweden, now in the very prime of life, no longer young, yet far from old. His selection was the result of a competition conducted in 1898 in the most approved manner. It was a close competition, and in one respect rather peculiar. The architects were practically confined to a plan that had been worked out by the Post Office Department, after most careful study of the local condition and of similar buildings abroad, especially in Germany. To what extent this added to the difficulties of the solution, or perhaps, for that matter, simplified it, is an open question, depending much upon the architect's own point of view. It is quite certain that Boberg has more than succeeded in fitting a front to the plan, he has expressed a plan evolved by the mind of another.

If the architect found an initial difficulty in being tied to a preconceived plan, there was perhaps another



THE NEW POST OFFICE AT STOCKHOLM, SWEDEN.
Ferdinand Boberg, Architect.

and greater in the location. Much of the city of Stockholm is on the checkerboard style of streets. The site selected fronts on a moderately wide street and on two narrow side streets. To European architects, at least, this seems a most unfortunate condition,—no open space in front, no line of sight, hardly anything better than the street corner diagonally opposite. But he has done something to give a little more breathing space and to give a semblance of dignity to his structure in its very

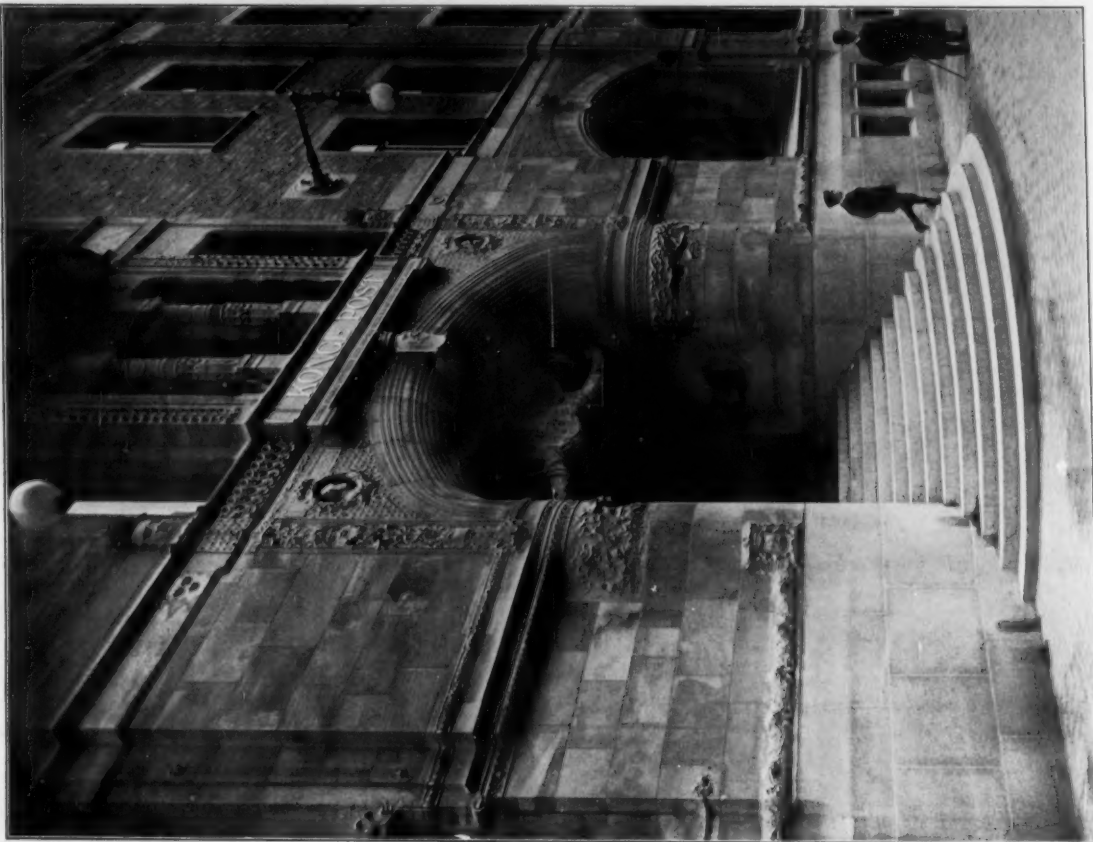
location. The corner pavilions are on the street line, and the wall line is set back a few feet. In this way space is gained for the steps which emphasize the entrance, and the sidewalk broadened along the whole front. This might seem a small matter, but the gain is really great.

Then too it must have been the narrow street that influenced the architect to keep his tower so low. It is hard to see what would have been gained by making this kind of a tower higher. As it now stands it looks sturdy and reliable.

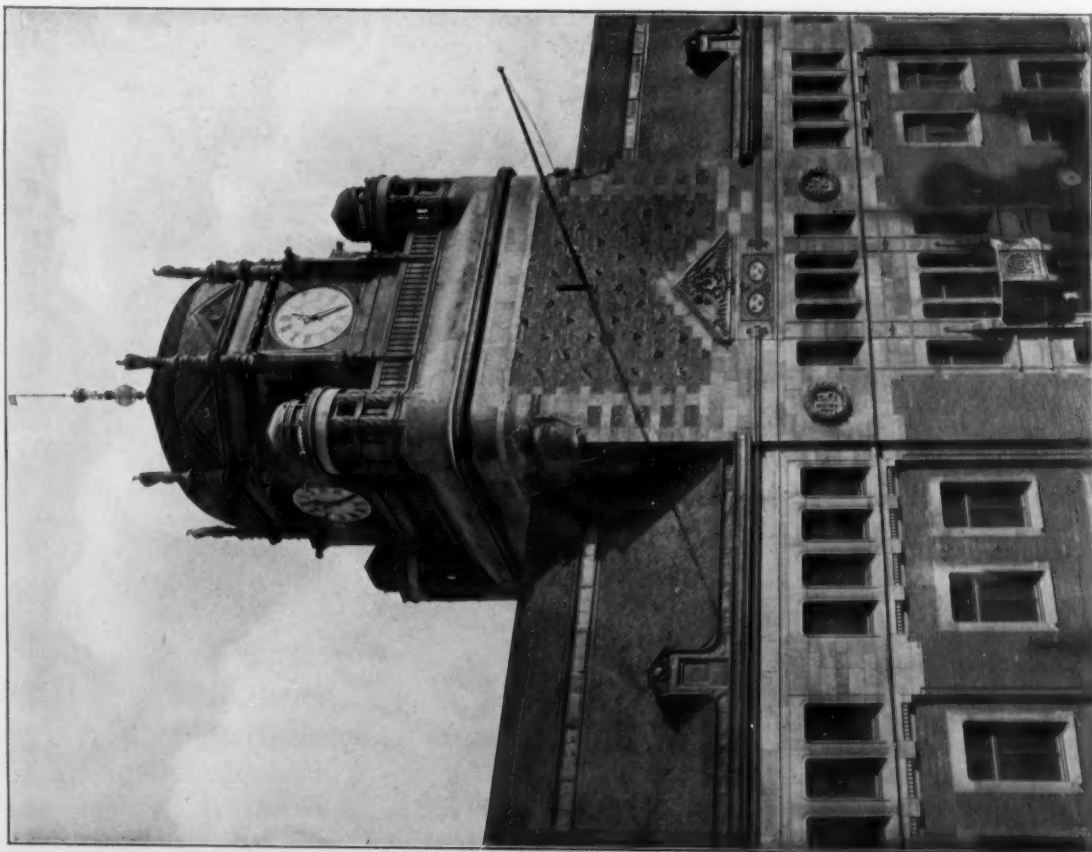
The plan is very successful.



DETAIL OF WINDOW, POST OFFICE.



DETAIL OF MAIN ENTRANCE, POST OFFICE.



DETAIL OF TOWER, POST OFFICE.



DELIVERY ROOM, POST OFFICE.

There are two courts, at the bottom of which are the work spaces. The delivery room is directly opposite the tower and the same width. It is two stories in height and receives its light through clerestory windows, above the roof of the work space on both sides. This arrangement is shown by the view of the interior. To the visitor there is a free view in all directions, the delivery room being arranged in the open manner of a modern bank, with even a minimum of railings. On either side of the vestibule are two rooms: in one the ordinary American lock box, quite a novelty here, but growing rapidly in popularity; in the other room is the telegraph office, this as well as the post office being a state institution. Perhaps the most striking features of all are the corner entrances in the slightly projecting round pavilions. It was a bold and clever thing to place the stairways here. The public has nothing to do with these, and in spite of their prominent position the architect has succeeded in subduing them so there is no confusion. It was undoubtedly not the easiest of the problems to "work in" the landings so as to fit with the rest of the front, and yet not appear to be at loggerheads with the other openings. A closer study will show how skillfully this is done, there is no jar whatever.

The long break in the middle of the roof, with little slits of windows admitting light to the attic, is quite peculiar. It is the last remnant of the clerestory of the mediæval churches. The history of the suppression of the clerestory has, to my knowledge, not been written, but it can be clearly traced. Reduced from time to time, it at last appears as a mere break in the roof, a

shadow line without any openings in three-aisled churches, disappearing altogether at last, and then resurrected, it occurs on single-aisled churches as a mere decoration. From these it has been borrowed for the country chateau. The modern architects of Sweden make constant use of it, sometimes for mere looks. It is perhaps the most distinctive single feature in the architecture of the country.

The corner pavilions have also a distinct historical flavor, suggestions from the grand old chateau of Gripsholm. But the central tower

could have originated only in Boberg's brains. For that matter, it is all his. Whatever suggestions the architect may have received, he has so thoroughly transmuted them that it is now typically and only Boberg.

ENTRANCE TO ELECTRIC STATION, STOCKHOLM.
Ferdinand Boberg, Architect.

But it is in the decoration that we find him at his best. He is, so to speak, the Swedish Louis Sullivan. He is no imitator, and furthermore he has himself few if any imitators. Perhaps this is because it is more difficult to say just what characterizes his work, for he has not confined himself to conventionalizing and appropriating one particular form of leaf decoration. He conventionalizes everything that comes his way, and fits them all into his own delicate scheme of decoration with a rich and ever varying fancy. One marvels that the main lines of his buildings are so restrained and kept within architectural limits when compared with the free play he allows his pencil in the ornamental details. And perhaps in this respect the post



ENTRANCE TO A BANK, STOCKHOLM.
Ferdinand Boberg, Architect.

office has been justly criticised, that the ornamental parts are too fine, too delicate to be lasting. Time will show them no mercy. Fortunately the building has other qualifications, and even if the delicate ornament will disintegrate as the years wear on there will still remain the fine structure, bold and yet reserved, with a flavor of royal dignity that fits it well.

It is a modern building for a modern purpose, from foundation to cresting pulsating with the life of to-day, and yet delicately linked with the past; willing to do homage to bygone ages, but first and always with the avowed purpose of serving the present day and its people.

Two other illustrations of Boberg's work are added. One is the entrance to a new bank. The main motive of decoration is the pennies radiating from the arch and the money bag on each side into which the pennies are lustily dropping. Another is the entrance to the city electric office. Here the architect has used the ordinary glow lamp in a most effective and decorative manner in three combinations.

Editorial Comment and Selected Miscellany

THE FIREPROOF HOUSE COMPETITION. AWARDS BY THE JURY.

THE jury for the Fireproof House Competition has awarded First Prize (\$500) to B. C. Flournay, Supervising Architect's Office, Washington, D. C.; Second Prize (\$200) to Henry Brooks Price, 28 East 21st Street, New York City; Third Prize (\$100) to Joseph W. Wilson,



WALL FOUNTAIN EXECUTED IN COLORED MATT GLAZE
FAIENCE BY ROOKWOOD POTTERY CO.

44 Seeley Avenue, Chicago, Ill. Mention was given designs submitted by Gordon B. Pike and William L. Welton (associated), New York City; Walter E. Pinkham, Washington, D. C.; Russell Eason Hart, New York City, and W. Pell Pulés, Boston.

The members of the Jury of Award were William



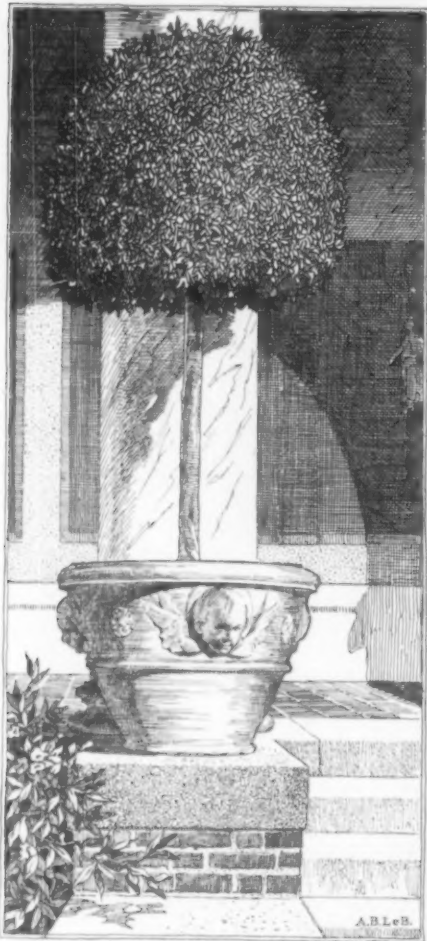
DETAIL BY ST. LOUIS TERRA-COTTA CO.
George R. Mann, Architect.

Rutherford Mead, William A. Boring, Arnold W. Brunner, J. Monroe Hewlett and John Russell Pope, all of New York City.

The Prize Designs with the report of the Jury of Award will be published in THE BRICKBUILDER for July.

INTELLIGENT DEVELOPMENT OF CONSTRUCTION.

THIS is an age of specialists. The enormous development of the building interests, the application of business methods to the production of building materials,



POTTERY FOR A FORMAL GARDEN.
Made by Grueby Faience Co.



DETAIL BY EXCELSIOR TERRA-COTTA CO.
Price & de Sibour, Architects.

have very naturally resulted in the elimination of individual incentive from many lines of work. The architect in planning a new structure now finds his steel work calculated before him in advance in the pages of the hand books issued by the great steel companies. He can also have a choice of construction from any one of several methods fully set forth in trade catalogues, and so on through the whole list he may, if he chooses, draw the greater portion of his so-called practical details directly from information supplied by

manufacturers. The consequence is that our constructive methods are very apt to develop ruts which seriously interfere with the best species of growth and development, and the need of the architectural profession to-day is individuality, more willingness to attack the problems which come to us, with an unbiased mind and a greater freedom from mere dependence upon specialists. This need is made especially apparent when one studies the constructions which have developed so remarkably of recent years in

connection with modern commercial buildings, and whatever fault is fairly found with existing materials and methods is more chargeable to the lack of personal incentive on the part of the architect or engineer than to unwillingness or inability on the part of manufacturer.

The latter have often led where they would be glad to follow; and if designers should demand better methods and better material the results would undoubtedly be vastly more interesting than what follows now from our simple acceptance of commercial methods. We depend to-day altogether too much upon the syndicate and the catalogue.

There is probably no one material which offers such great possibilities as burnt clay in its various modifications. An eminent educator recently made the statement that America would become a burnt clay built



DETAIL BY CONKLING-ARMSTRONG TERRA-COTTA CO.
Neff & Thompson, Architects.



HOUSE OF NATHAN MEYERS, ARCHITECT, NEWARK, N. J.



EDISON BUILDING, WEST NEWTON, MASS. Winslow & Bigelow, Architects.

country; and if we study the building situation carefully and consider how fast has been the growth of the terra-cotta and brick industries, it would certainly seem that the burnt clay period for this country is rapidly announcing itself. It is pre-eminently the medium possessing great capacities for decorative treatment and, at the same time, lending itself naturally and successfully to pure construction. We have the natural material in abundance. We have some excellent specialists and manufacturing companies who are putting it on the market to the very best of their ability, bringing to it the best of engineering skill, but working

DETAIL BY ATLANTIC TERRA-COTTA CO.
Brainerd, Leeds & Russell, Architects.HOUSE AT COHASSET, MASS.
John Lavalley, Architect. Roofed with Ludowici Tile.

after all to a certain extent in the dark, because the shapes of the material are determined in advance, without that reference to the particular building which would be desirable under the best conditions. Consequently

in our use of terra-cotta fireproofing we are too prone to accept conditions as they are in the commercial market, and do not give the material the individual study which alone can insure the best kind of success. We look for the

time close at hand when the demand for structural terra-cotta will be as large as that which is so rapidly growing and has developed so extensively for exterior work; and with so flexible a material, the well-nigh universal use of the burnt clay products will be the logical outcome of our improved methods and machinery, if only the same care and study are given to the details that would naturally be expended on steel, stone or concrete. We

STORE AND LOFT, WEST 34TH STREET, NEW YORK.
Built of Kreischer Brick.
Robert D. Kohn, Architect.

must cut wood out of the list of materials suitable for building operations in large cities, and burnt clay is the natural successor thereto.

VALUE OF CLAY PRODUCTS.

ACCORDING to the statistics filed by the United States Geological Survey, the value of the clay products for 1904 amounted to \$131,023,248, made up as follows:

Brick, tile and the coarser products..\$105,864,978

Pottery and the finer products..... 25,158,270

These figures are practically the same as those of 1903.



DETAIL BY NEW JERSEY TERRA-COTTA CO.

Facts which the statistics do not give, however, are concerned with the remarkable development in the artistic quality in many of the clay products. There has been a quantity of some very interesting enameled brick and terra-cotta put on the market during the past year, and the success which has attended these efforts has shown how large a demand there is for really first-class products. The extensive use of burnt clay in the New York Subway has given a marked impetus to the demand, and the enameled tiles and terra-cottas now at the disposal of the architects were never so varied in possibilities and so sure in treatment as at



DETAIL BY NORTHWESTERN TERRA-COTTA CO.
James M. Wood, Architect.



INTERIOR OF PUMPING STATION, BOSTON.
Finished in Jewettville Red Pressed Brick. Fiske & Co.,
New England Agents.



HOUSE AT WHEELING, W. VA.
Roofed with American "S" Tile. Made by Cincinnati
Roofing Tile and Terra-Cotta Co.
N. A. Olston, Architect.

present. As the burnt clay products constitute fully one-half of the value of all the products which go into modern building, the importance of these industries can hardly be overestimated.

Colored terra-cotta is beginning to make its appearance in many forms. We have had a great variety of enamels which have been used with much success, both in the glazed and semi-glazed finish, but quite recently there have been some very satisfactory attempts at using colored slips over a soft terra-cotta body to produce decorative effects for panel treatments, friezes, pilasters, etc. The possibilities of such treatment are large. The choice of colors at first seems very restricted, and any palette in which a good clear yellow and a strong red are lacking must necessarily be kept very quiet in tone, but this fact makes the result rather the better and precludes some of the glaring effects which operated so strongly against the use of colored terra-cotta when it first made its appearance twenty or thirty years ago.

The use of sprayed terra-cotta or slip for constructive work has not on the whole produced effects desired, but for decorative treatments, especially when used in interior work, the softest and most harmonious results can be obtained at a minimum cost and with a permanence of effect which is not equaled by any other material.

IN GENERAL.

Brooks Frothingham has been admitted to the firm of Fehmer & Page, architects, 87 Milk Street, Boston.

Dwight Heald Perkins has been chosen as Supervising Architect for the Board of Education of Chicago.



DETAIL BY BRICK, TERRA-COTTA
& TILE CO.
Charles & Bailey, Architects.

The designs
for a Masonic

Temple to be built in Brooklyn, submitted in competition by Lord & Hewlett, have been placed first by the Jury of Award.

George B. Post & Son have won in the competition for the Washington University group at Washington, D. C.

The new engine house of the Grand Trunk Railway Company at Deering, Me., is being treated with Cabot's Red Brick Preservative, for waterproofing and coloring. The company used the Preservative last year on their new Montreal buildings with very satisfactory results.

Mr. G. P. McDougall, head of the firm of G. P. McDougall & Son, Indianapolis, Ind., deserves credit for instituting a competition that will unquestionably focus attention of architects all over the country on the needs of the average kitchen.

The McDougall Idea is to lighten the labor of the housewife, to make life easier for her, to save her innumerable steps and unnecessary work. In calling upon the architects to help him to carry out this idea, Mr. McDougall has made no mistake, for he is appealing to



DETAIL BY AMERICAN TERRA-COTTA & CERAMIC CO.
Julian Barnes, Architect.

the highest ideals of the profession, and at the same time is making it worth while for members of the profession to realize their ideals.

The judges for the Competition are so well known that their very names are a guarantee that the awards will be made, not only with absolute impartiality, but on a basis of genuine artistic merit.

Architectural terra-cotta made by the Brick Terra-Cotta & Tile Co., Corning, N. Y., will be used on the following new buildings: Oneida County Courthouse, Utica, N. Y., Cutter, Ward & Turner, architects; State College of Agriculture, Cornell University, Ithaca, N. Y., George L. Heins, architect; Stevenson School Building, Pittsburg, Pa., J. B. Elliott, architect; Grammar School Building, New Haven, Conn., Brown & Von Beren, architects; Public School No. 23, Staten Island, N. Y., C. B. J. Snyder, architect; Sailors' Haven, Charlestown, Mass., Allen & Collins, architects; National Bank Building, Wellsville, N. Y., York & Sawyer, architects; North Woodward M. E. Church, Detroit, Mich., Kastler & Hunter, architects; addition to Second Presbyterian Church, Paterson, N. J., H. T. Stephens, architect; Carnegie Library Building, Rockhill, S. C., J. McMichael, architect; Kenesaw Apartments, 16th Street and Kenesaw Avenue, Washington, D. C., Stone & Averill, architects; apartment, 127th Street and Claremont Avenue, New York City, Neville & Bagge, architects; Y. M. C. A. Building, Niagara Falls, N. Y., Seymour Davis & Paul A. Davis, architects.



BEAVER BUILDING, BEAVER AND WALL STREETS,
NEW YORK CITY.

Cass Gilbert, Architect.

Built of buff brick (with speckled buff for trim). Made by Ohio Mining & Manufacturing Co. The upper stories are in colored terra-cotta, made by Perth Amboy Terra-Cotta Co.

WANTED—Suitable draughting space and a small private office in the offices of a New York architect, between Thirtieth and Forty-second Street, New York City, by two New York architects of known standing. Address "Uptown," care of "The Brickbuilder."

WANTED—Two good draughtsmen, one a general designer, one good at detailing. Good positions for the right men. Those with technical training preferred. Address George B. Rogers, Fidelity Club Building, Mobile, Ala.

WANTED—Architect desirous of locating in enterprising southern town wishes to hear from parties willing to sell out. State price, reason for selling and details of business done. Address "Adam," care of "The Brickbuilder."

THE SCHOOL OF ARCHITECTURE *University of Pennsylvania.*

THE FOUR YEAR COURSE offers full professional training, with an option in Architectural Engineering, leading to the degree of B. S. in Architecture.

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THE TWO YEAR SPECIAL COURSE for qualified draughtsmen offers advanced technical training, yielding a Certificate of Proficiency.

THE UNIVERSITY also grants advanced standing to College graduates; offers a combination of liberal and technical courses whereby the degrees of A. B. and B. S. in Architecture can be taken in six years, and conducts a Summer School in which architectural studies may be taken.

For full information address

DR. J. H. PENNIMAN, DEAN, COLLEGE HALL,
UNIVERSITY OF PENNSYLVANIA,
PHILADELPHIA, PA.

INDOORS AND OUT

Is the name of a new monthly magazine

Devoted to Art and Nature

TREATING OF

ARCHITECTURE as a factor in beautifying the earth, as shown in the best examples of every kind of structure for the shelter and comfort of man, especially THE DESIGNING, PLANNING, FURNISHING AND DECORATING OF THE HOME.

Landscape Architecture and Gardencraft.

Civic Art in every phase.

Regions of the beautiful and picturesque in the old world and the new.

The fine and applied arts.

The betterment of modern life by improving its environment.

The part of beauty in the progress of to-day and to-morrow.

The magazine will be published by Arthur D. Rogers and Herbert C. Wise, under the name of

ROGERS AND WISE
COMPANY.

The first number will be issued October 1, 1905.

Price \$3.00 yearly.

25 cents a single copy.

To those ordering subscriptions for 1906 — if order is accompanied by cash and received by October 1, 1905 — will be given free the numbers for October, November and December, 1905.

Competition for a Cover Design

The publishers offer a cash prize of One Hundred Dollars for the best cover design submitted in a competition, which shall be open to all, and governed as follows:

THE DESIGN. Shall be 15 x 20 inches and rendered suitable for reduction to 9 x 12 inches. It shall be on white paper or cardboard measuring exactly 21 x 28 inches. It shall be suitable for printing in two colors (which may be suggested by the competitor), and must bear the following lettering only:

INDOORS AND OUT

A Monthly Magazine Devoted to Art and Nature.

SUGGESTION. A space may be provided in the design for inserting an illustration. This feature is not necessary.

THE DRAWINGS. Must be delivered flat to Rogers and Wise Company, 85 Water Street, Boston, on or before July 15, 1905. Each drawing must bear a device, and accompanying it is to be a sealed envelope also bearing this device and containing the author's full name and address.

JUDGMENT. The Competition will be judged by two architects and one illustrator.

AWARD. The author of the design placed first will receive One Hundred Dollars.

In addition to this there will be three mentions, as follows:

First Mention.

Second Mention.

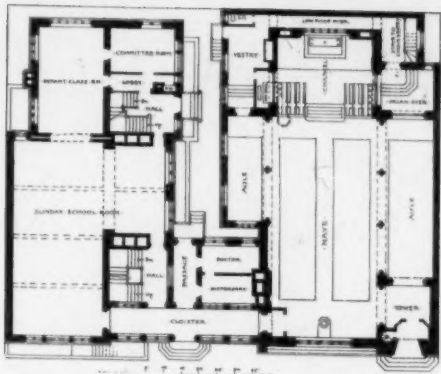
Honorable Mention.

The prize drawing will become the property of Rogers and Wise Company, who reserve the right to purchase, at the price of \$25.00, any of the other designs submitted, and also to exhibit all designs.

All drawings, except the prize drawing and those purchased, will be returned if a sufficient amount is enclosed in the sealed envelope containing the author's name to cover cost of carriage.

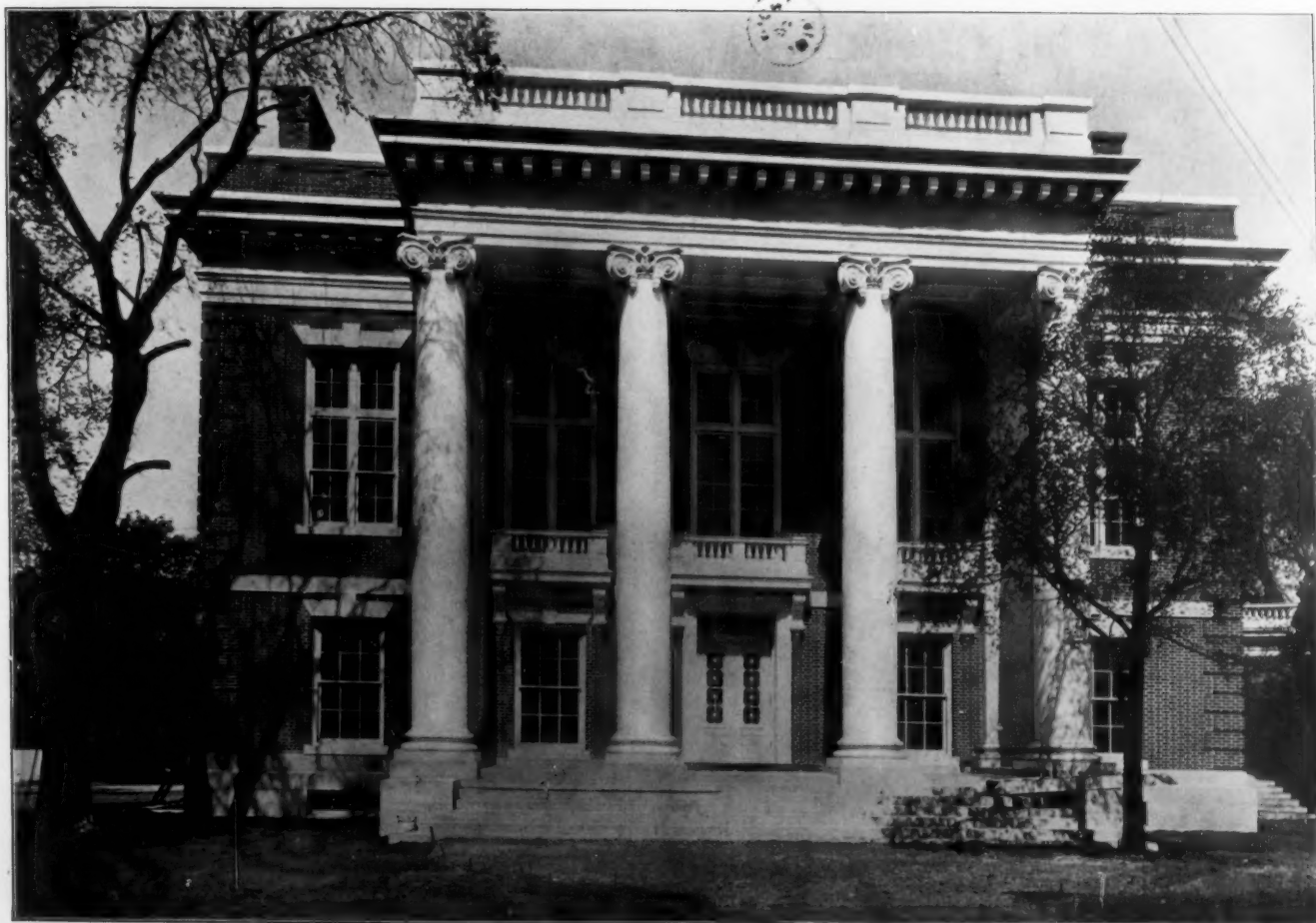
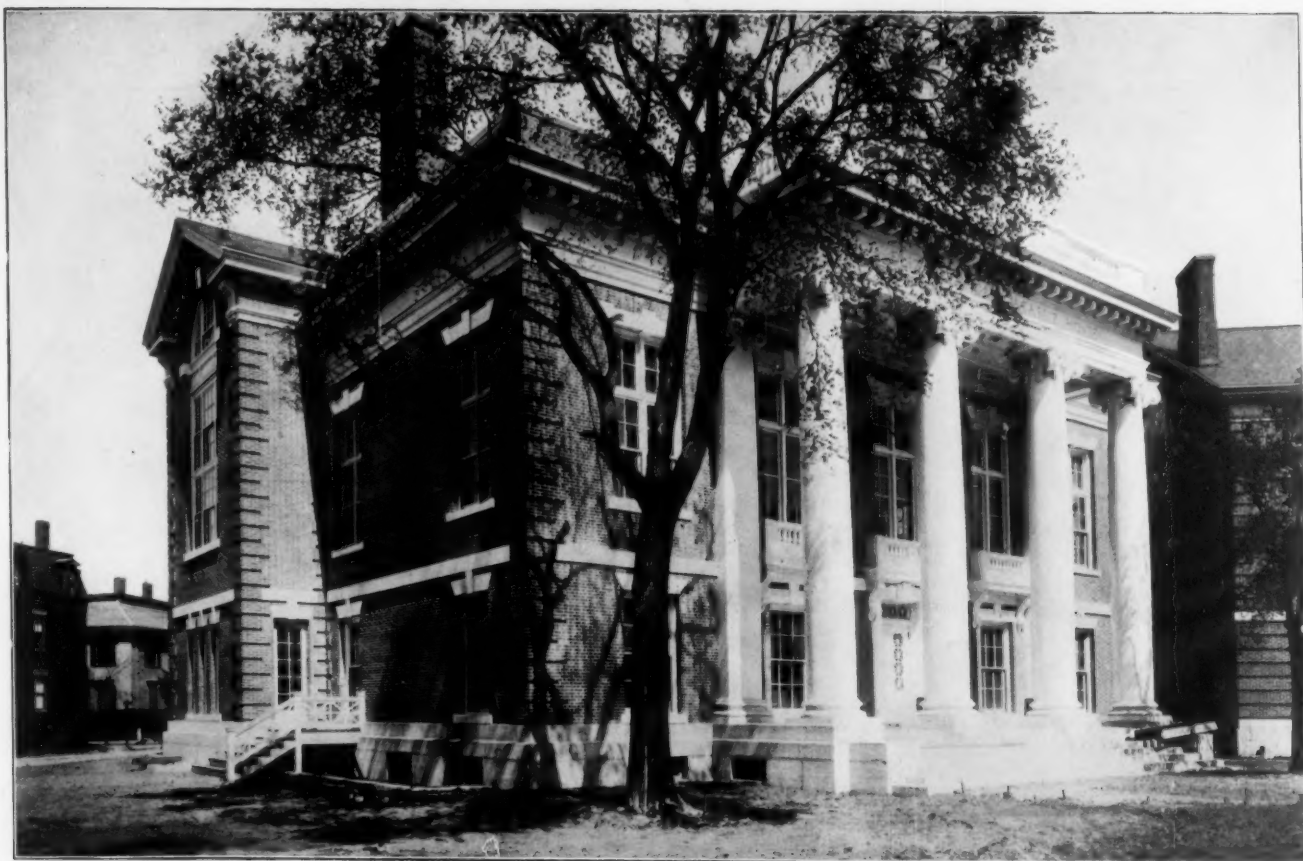
ROGERS AND WISE COMPANY.

85 Water Street, Boston, Mass.



PARISH HOUSE AND CHAPEL OF THE INCARNATION, EAST THIRTY-FIRST STREET, NEW YORK CITY.
HENRY VAUGHAN, ARCHITECT.

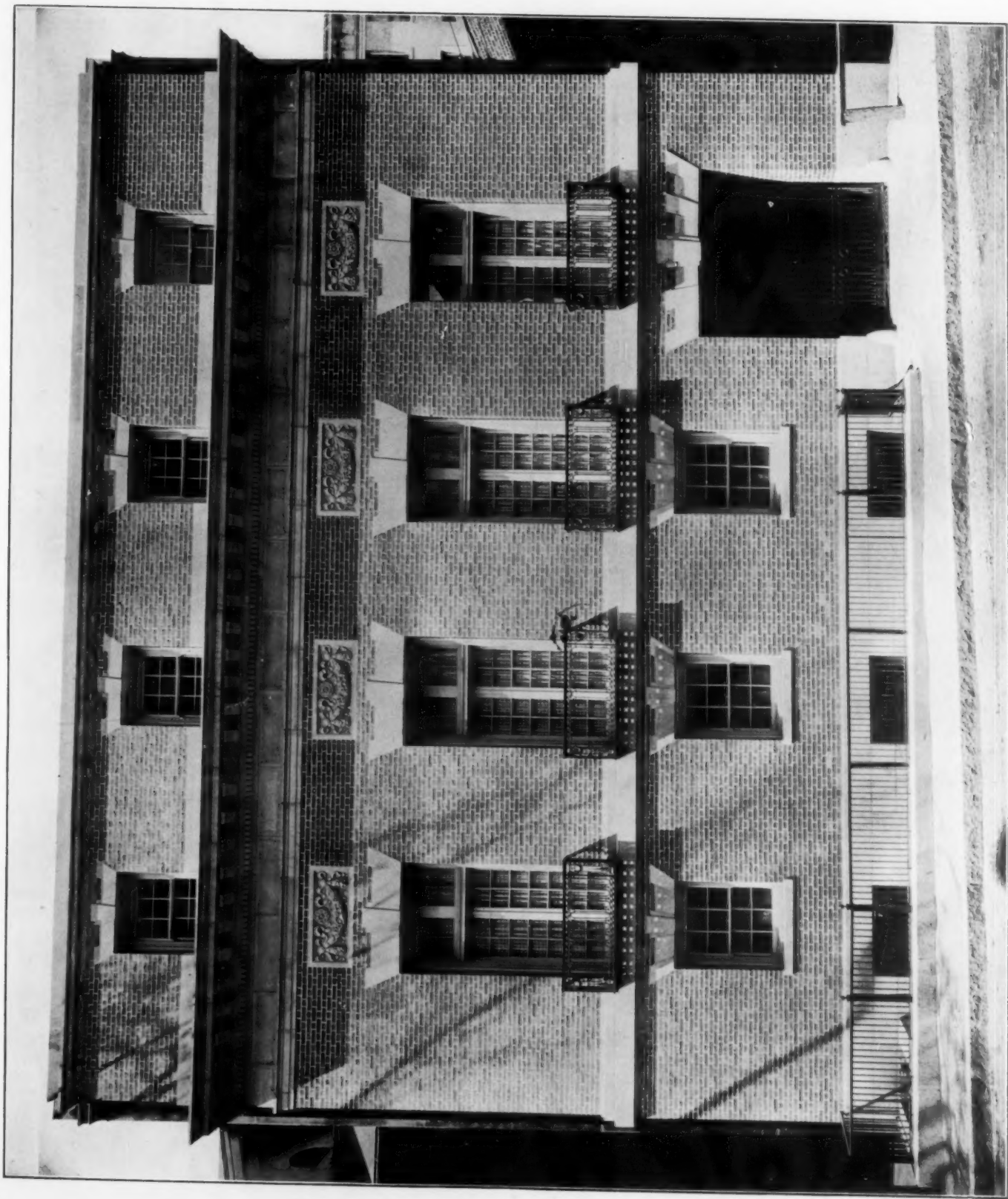




ELIZABETH CARY AGASSIZ HOUSE, RADCLIFFE COLLEGE, CAMBRIDGE, MASS.
A. W. LONGFELLOW, ARCHITECT.

THE BRICKBUILDER,
JUNE,
1906.





✓ HOUSE FOR THE ZETA PSI CLUB, CAMBRIDGE, MASS.
GUY LOWELL, ARCHITECT.

THE BRICKBUILDER,
JUNE,
1908.

5





PRESBYTERIAN CHURCH, FRANKLIN AND DAUPHIN STREETS PHILADELPHIA, PA.
EDGAR V. SEELER, ARCHITECT.





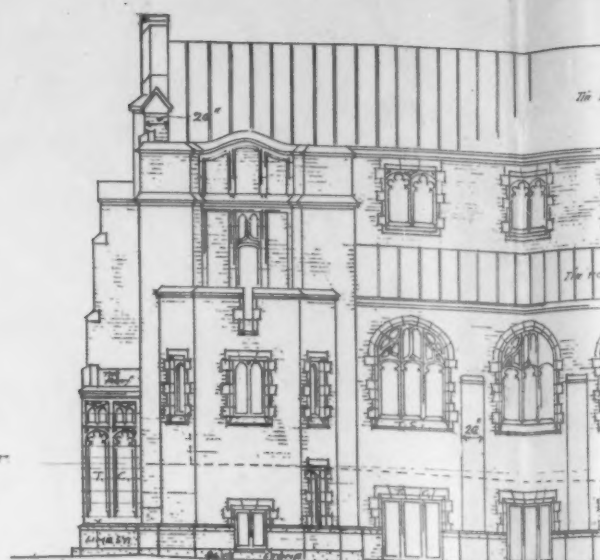
HOUSE FOR THE DELTA PHI CLUB, CAMBRIDGE, MASS.
JAMES FURDON, ARCHITECT.

THE BRICKBUILDER,
JUNE,
1905.



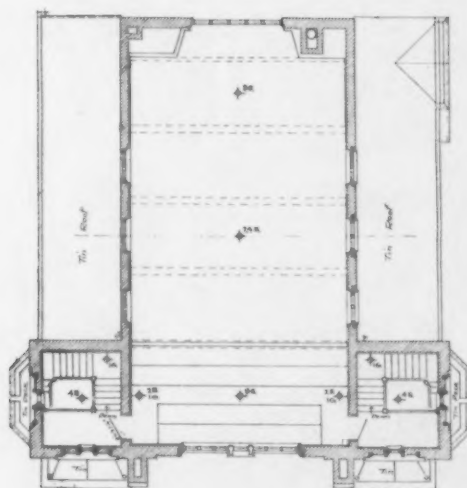


STORE BUILDING, CHESTNUT STREET, PHILADELPHIA, PA.
WILLIAM L. PRICE, ARCHITECT.

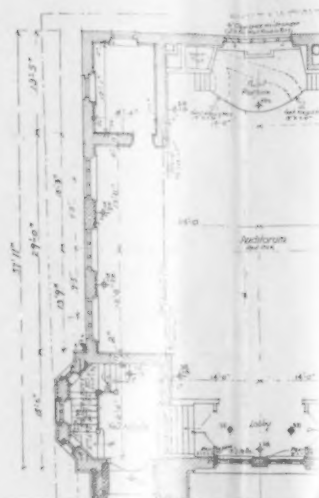


FRONT ELEVATION.

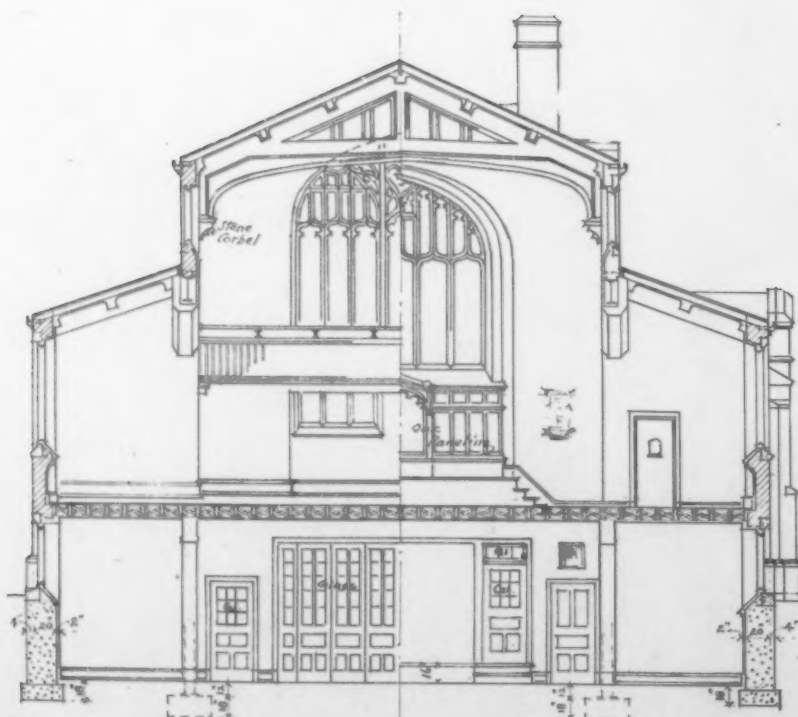
SIDE ELEVATION.



GALLERY PLAN.



FIRST FLOOR PLAN

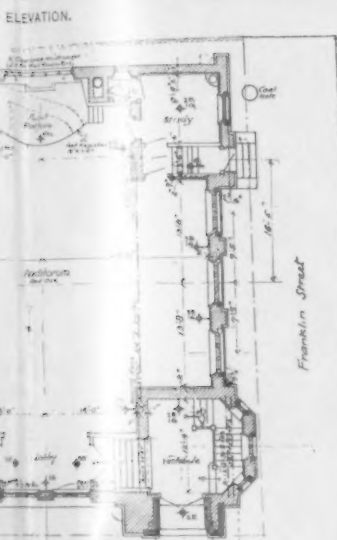


TRANSVERSE SECTION.

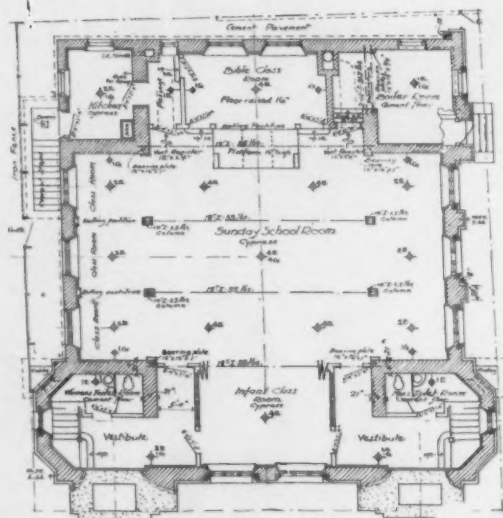


LONGITUDINAL SECTION

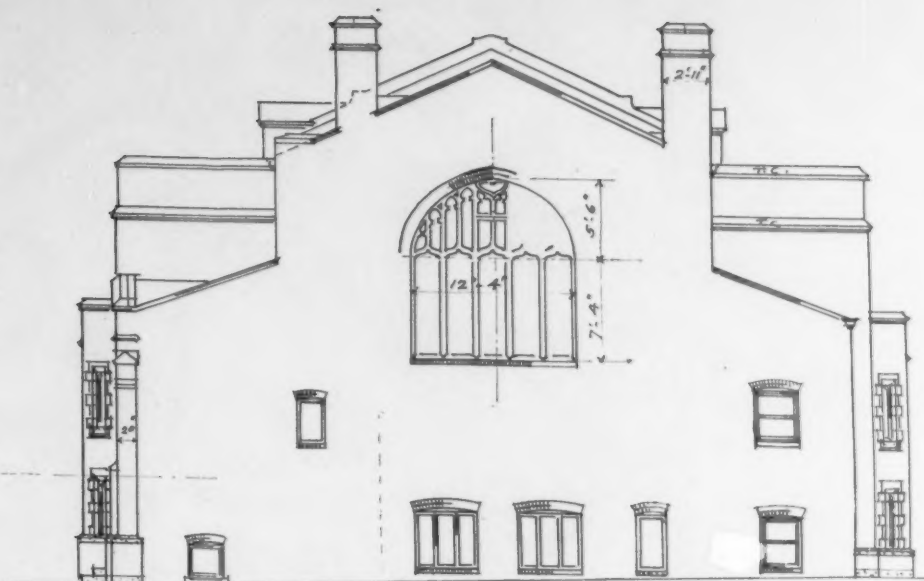
PRESBYTERIAN CHURCH, FRANKLIN AND DAVIDSON
EDGAR V. SELLER, ARCHT.



FIRST FLOOR PLAN.



BASEMENT PLAN.



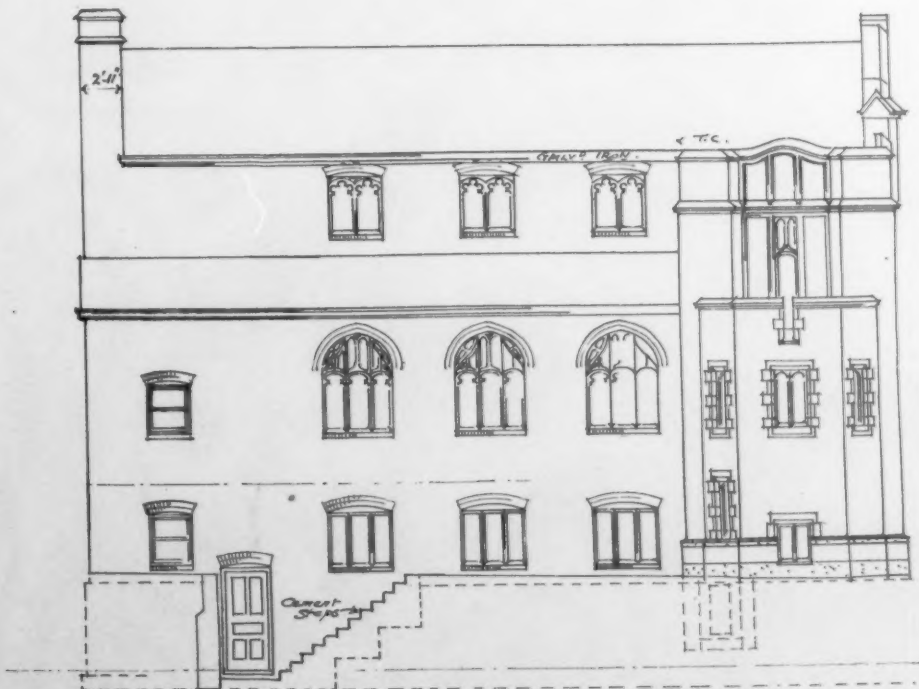
REAR ELEVATION.



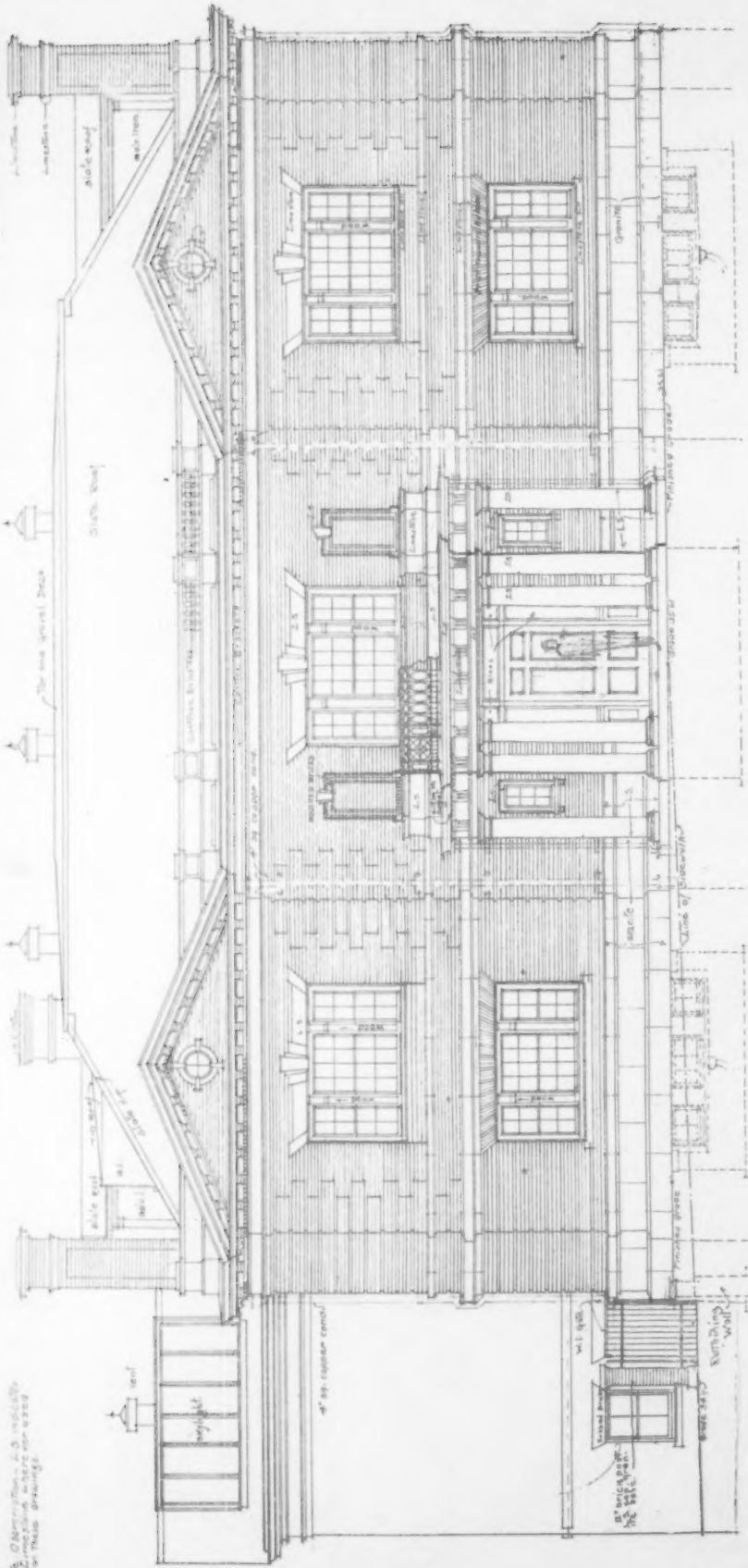
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N AND DAUPHIN STREETS, PHILADELPHIA, PA.

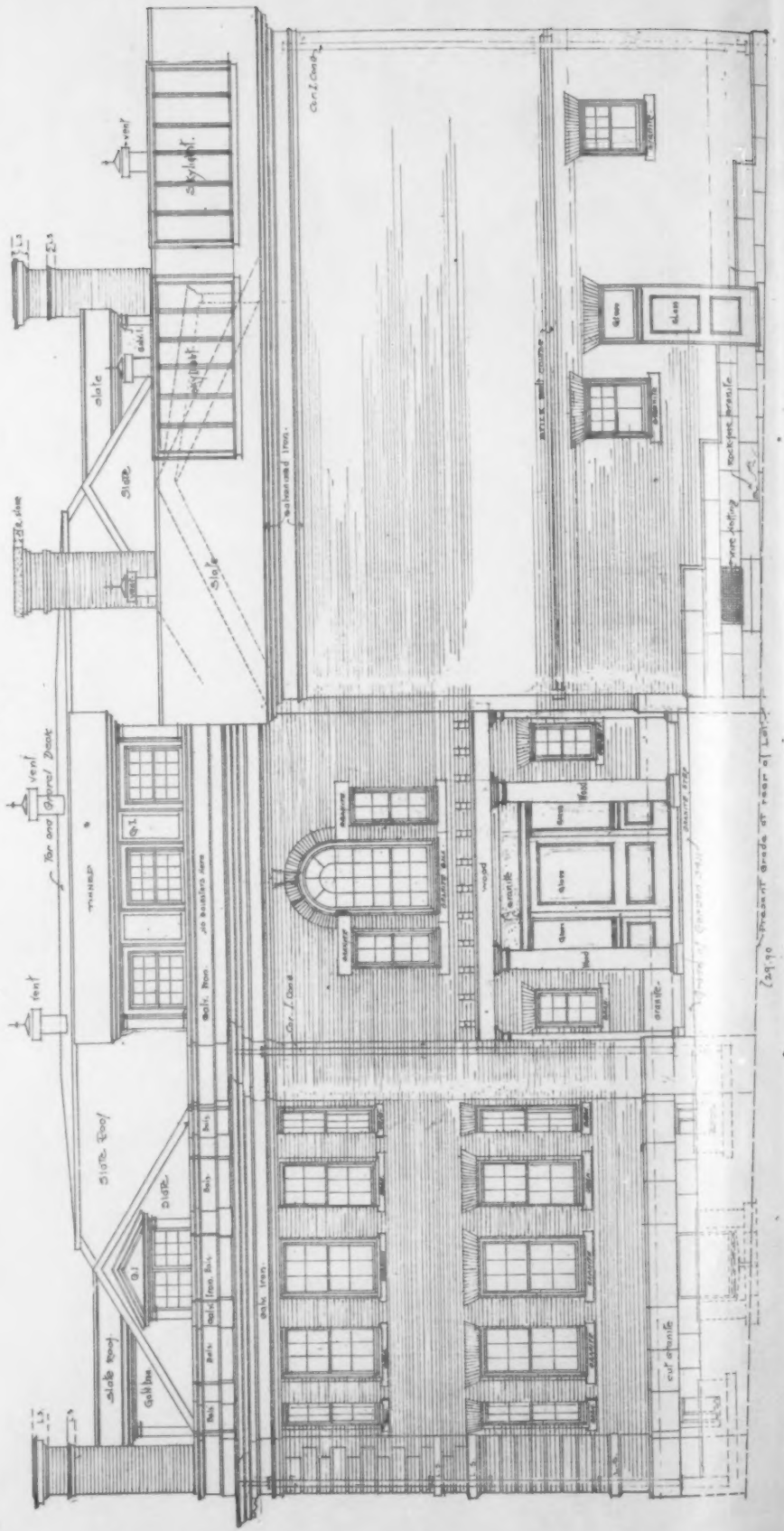
V. SELER, ARCHITECT.



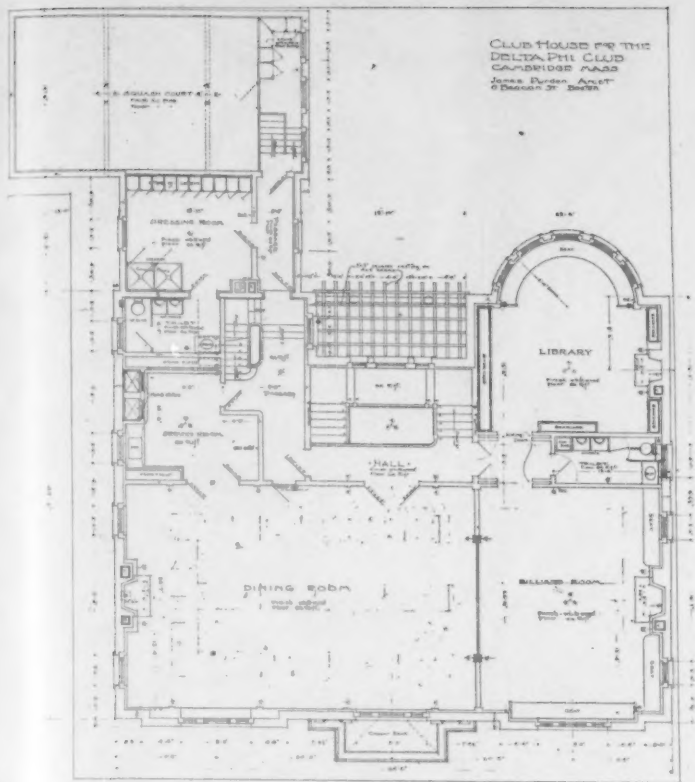
SIDE ELEVATION.



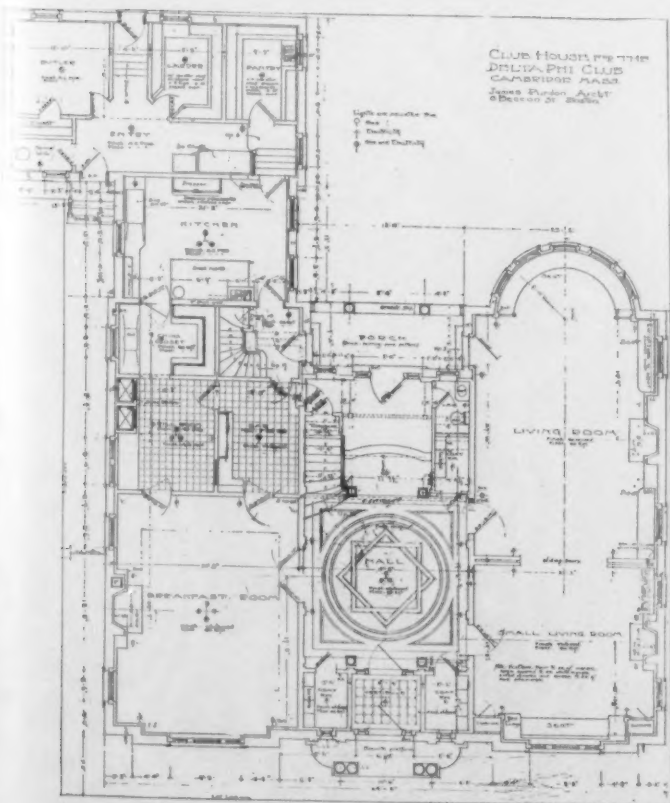
FRONT ELEVATION.



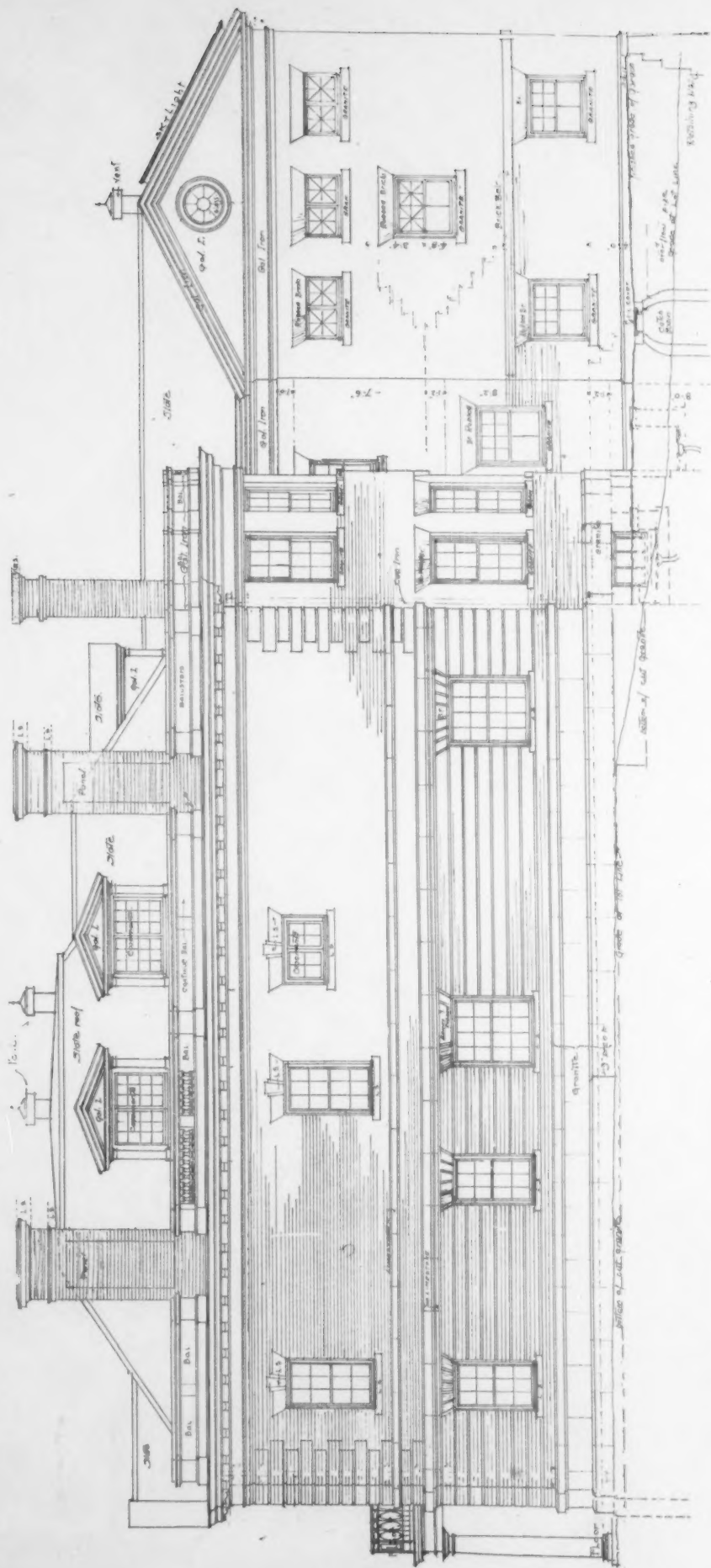
REAR ELEVATION.



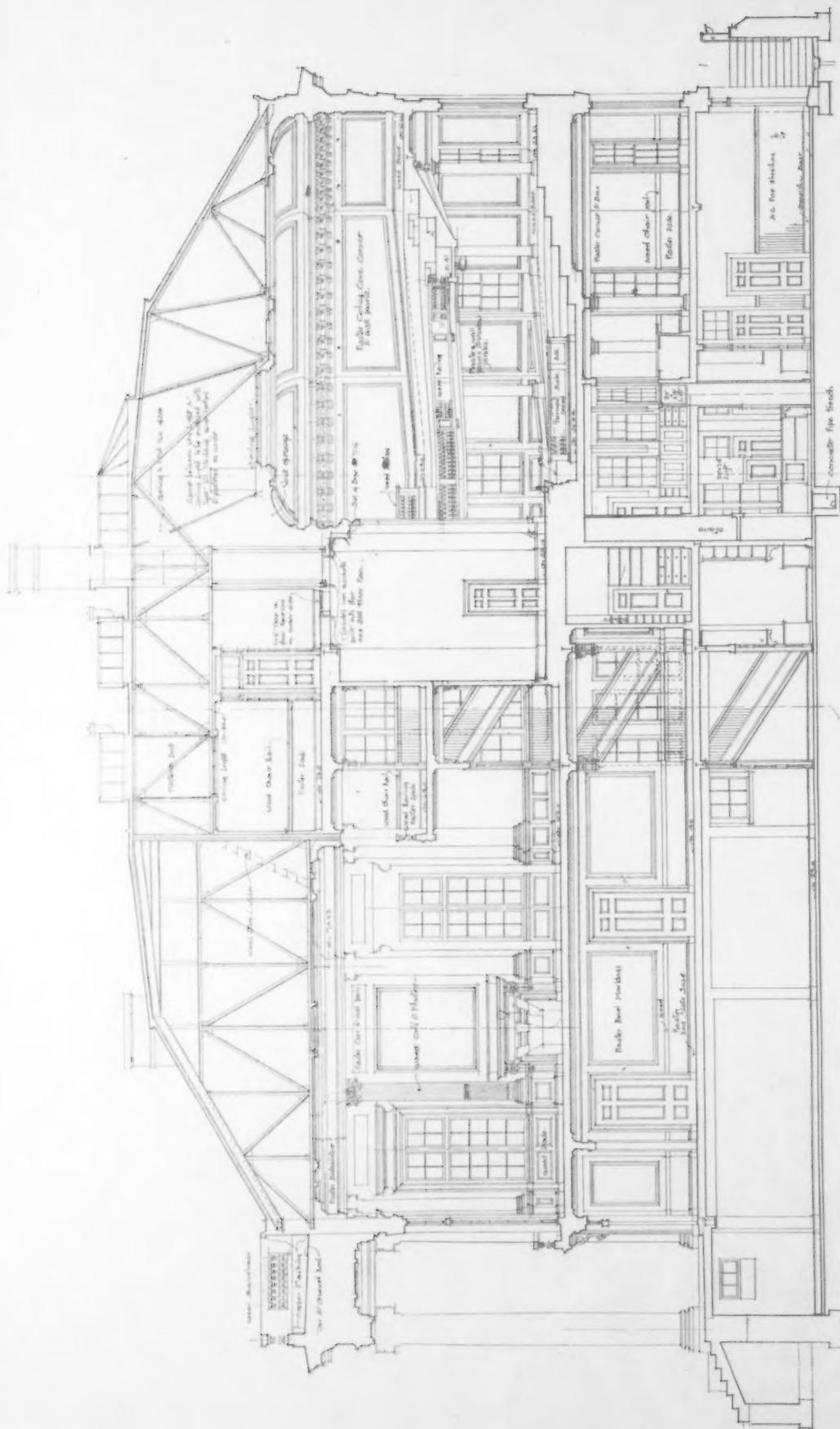
SECOND FLOOR PLAN.



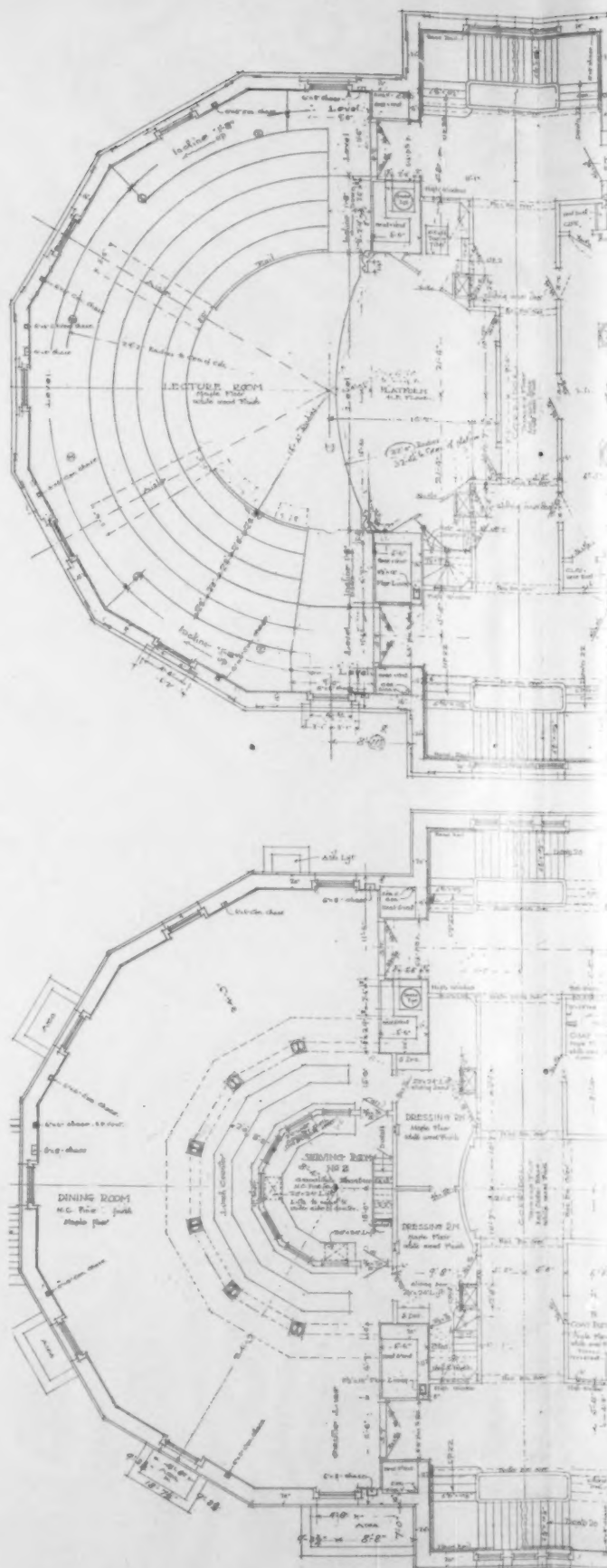
FIRST FLOOR PLAN.

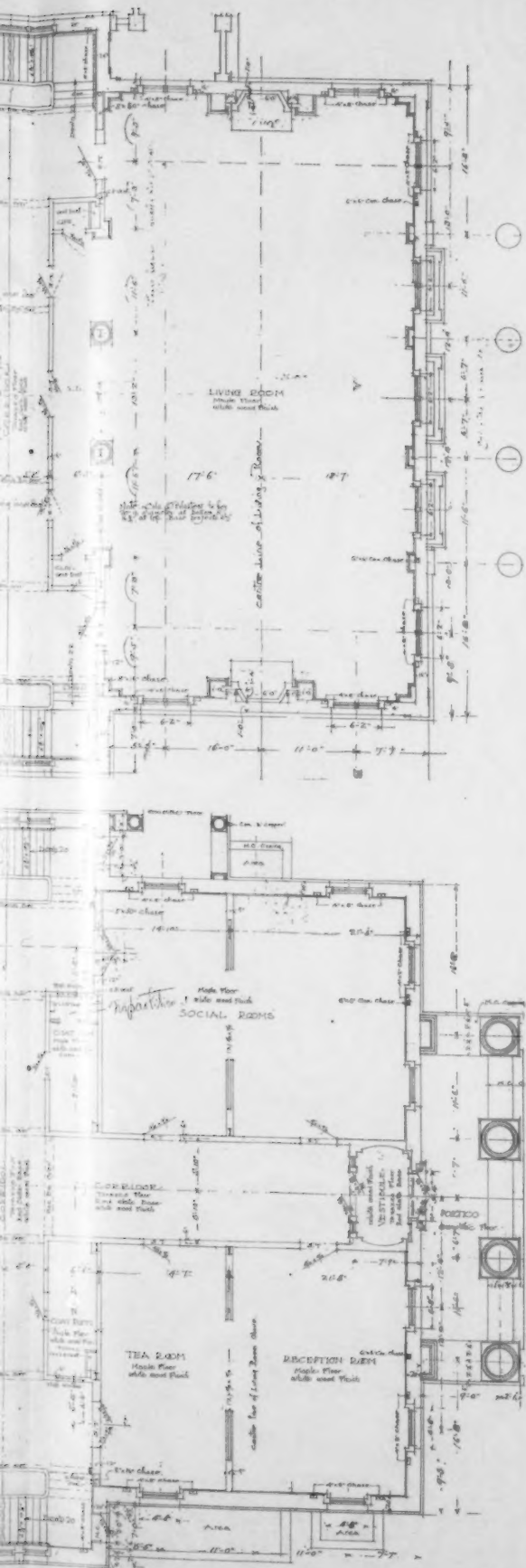


SIDE ELEVATION.
HOUSE FOR THE DELTA PHI CLUB, CAMBRIDGE, MASS.
JAMES PURDON, ARCHITECT.



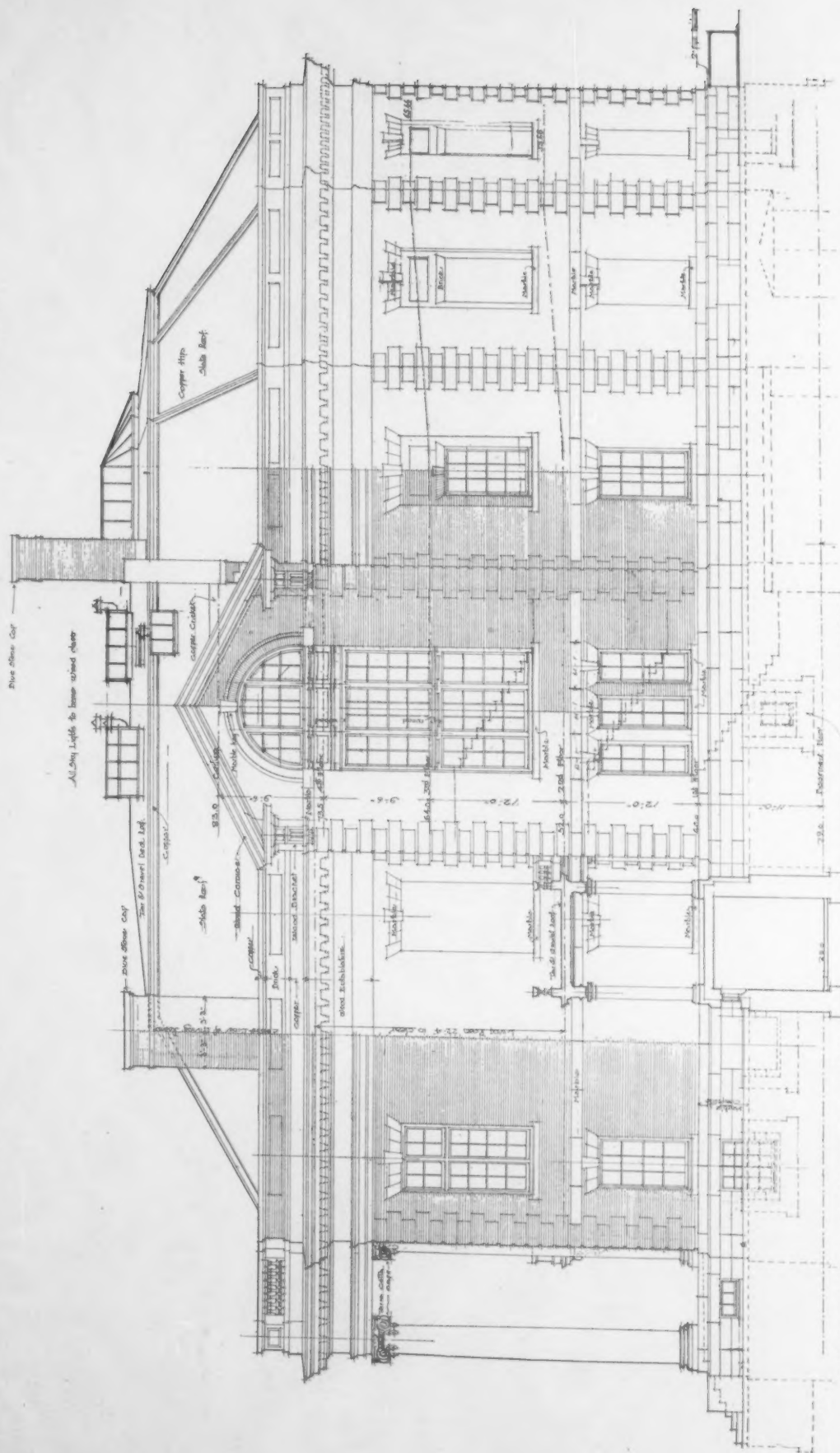
LONGITUDINAL SECTION.





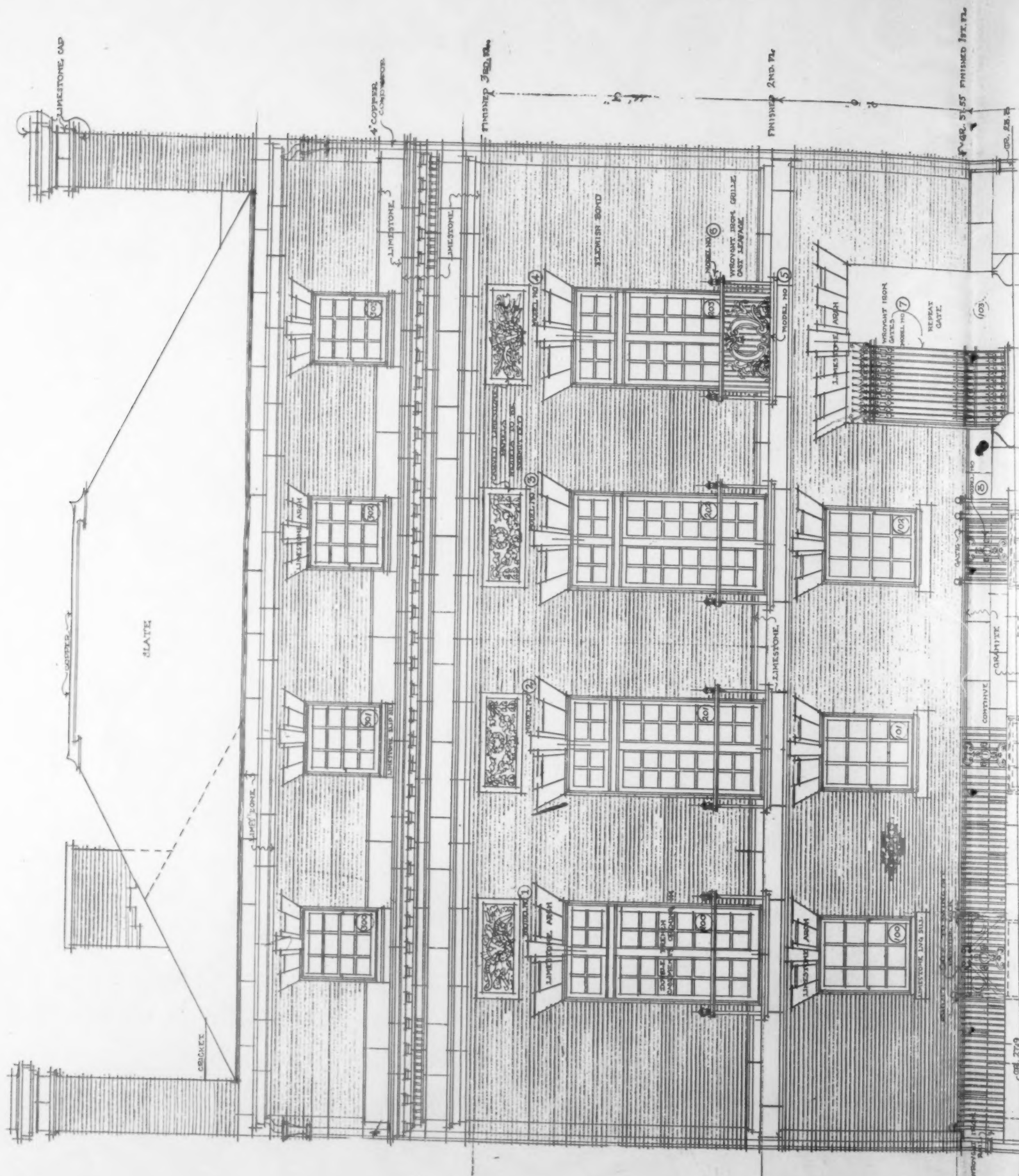
SECOND FLOOR PLAN.

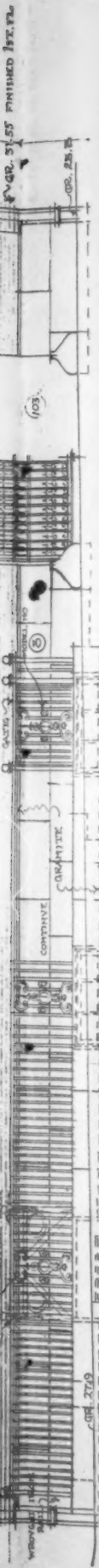
FIRST FLOOR PLAN.



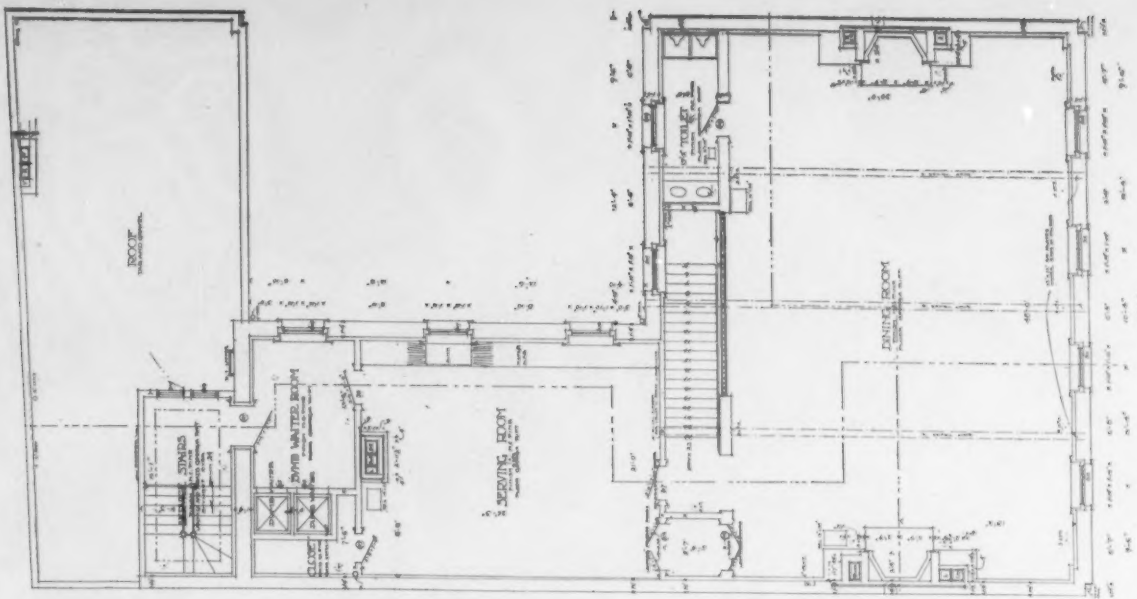
SIDE ELEVATION.

ELIZABETH CARY AGASSIZ HOUSE, RADCLIFFE COLLEGE, CAMBRIDGE, MASS
A. W. LONGFELLOW ARCHITECT.

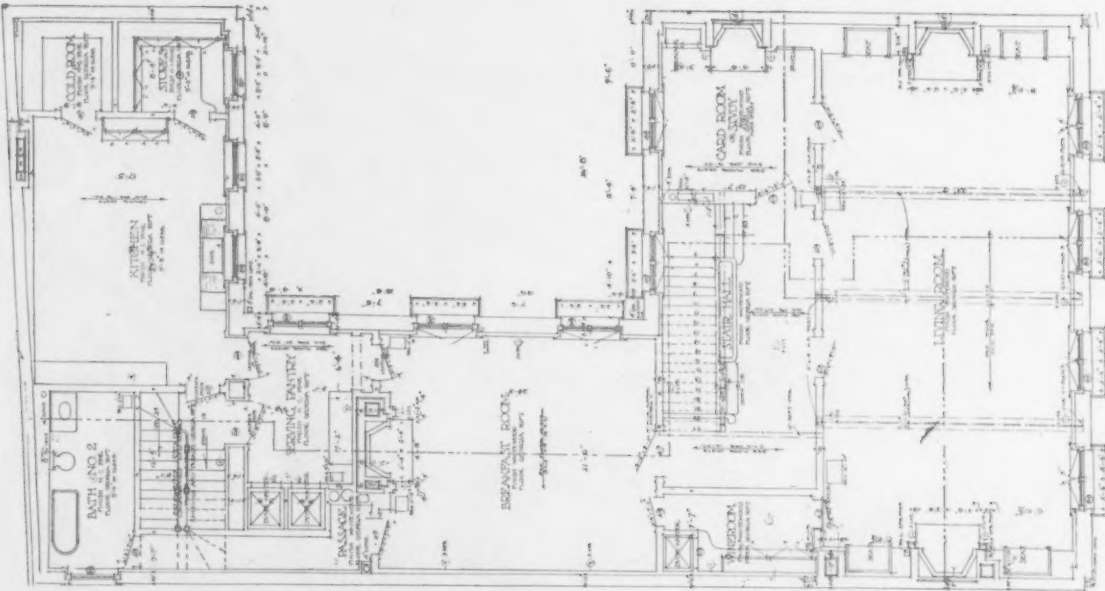




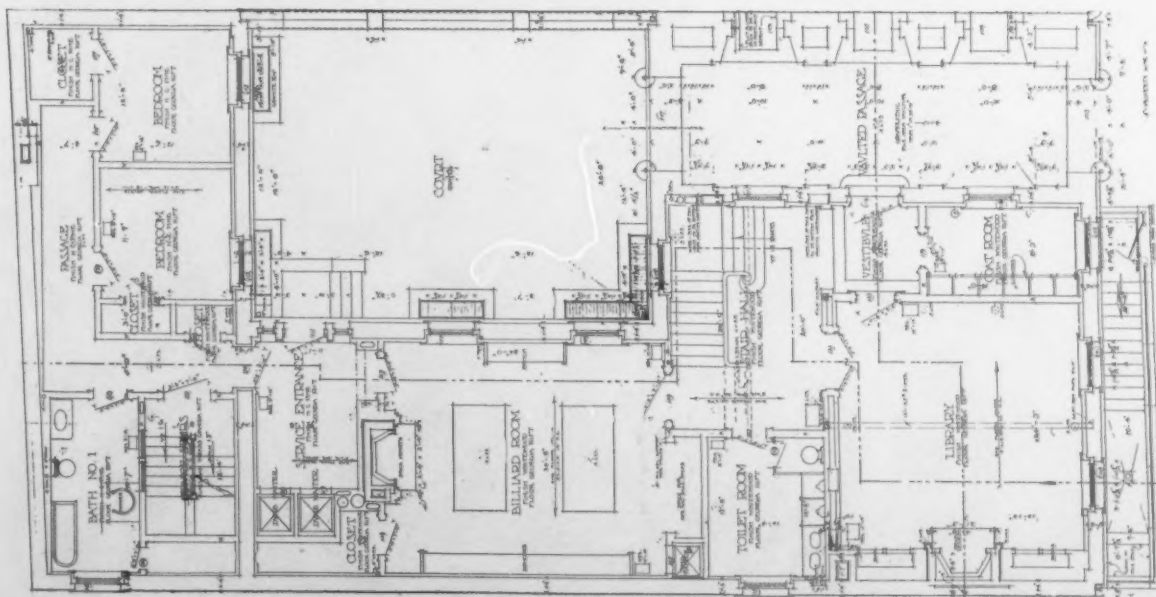
FRONT ELEVATION.



THIRD FLOOR PLAN.



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

HOUSE FOR THE ZETA PSI CLUB, CAMBRIDGE, MASS.
GUY LOWELL, ARCHITECT.